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کتاب شکرستان
در نحوی زبان پارسی
تصنیف یونس اوسفردی

A

G R A M M A R
OF THE
P E R S I A N L A N G U A G E.

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چو عندلیب فصاحت فروشد ای حافظ
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THE

P R E F A C E.

THE Persian language is rich, melodious, and elegant ; it has been spoken for many ages by the greatest princes in the politest courts of Asia ; and a number of admirable works have been written in it by historians, philosophers, and poets, who found it capable of expressing with equal advantage the most beautiful and the most elevated sentiments.

It must seem strange, therefore, that the study of this language should be so little cultivated at a time when a taste for general and diffusive learning seems universally to prevail ; and that the fine productions of a celebrated nation should remain in manuscript upon the shelves of our public libraries, without a single admirer who might open their treasures to his countrymen, and display their beauties to the light ; but if we consider the subject with a

proper attention, we shall discover a variety of causes which have concurred to obstruct the progress of Eastern literature.

Some men never heard of the Asiatic writings, and others will not be convinced that there is any thing valuable in them; some pretend to be busy, and others are really idle; some detest the Persians, because they believe in Mahomed, and others despise their language, because they do not understand it: we all love to excuse, or to conceal, our ignorance, and are seldom willing to allow any excellence beyond the limits of our own attainments: like the savages, who thought that the sun rose and set for them alone, and could not imagine that the waves, which surrounded their island, left coral and pearls upon any other shore.

Another obvious reason for the neglect of the Persian language is the great scarcity of books, which are necessary to be read before it can be perfectly learned, the greater part of them are preserved in the different museums and libraries of Europe, where they are shewn more as objects of curiosity than as sources of information; and are admired, like the characters on a Chinese screen, more for their gay colours than for their meaning.

Thus, while the excellent writings of Greece and Rome are studied by every man of a liberal education, and diffuse a general refinement through our part of the world, the works of the Persians, a nation equally distinguished in ancient history, are either wholly unknown to us, or considered as entirely destitute of taste and invention.

But if this branch of literature has met with so many obstructions from the ignorant, it has, certainly, been checked in its progress by the learned themselves; most of whom have confined their study to the minute researches of verbal criticism; like men who discover a precious mine, but instead of searching for the rich ore, or for gems, amuse themselves with collecting smooth pebbles and pieces of crystal. Others mistook reading for learning, which ought to be carefully distinguished by every man of sense, and were satisfied with running over a great number of manuscripts in a superficial manner, without condescending to be stopped by their difficulty, or to dwell upon their beauty and elegance. The rest have left nothing more behind them than grammars and dictionaries; and though they deserve the praises due to unwearyed pains and industry, yet they would, perhaps, have gained a more shining

reputation, if they had contributed to beautify and enlighten the vast temple of learning, instead of spending their lives in adorning only its porticos and avenues.

There is nothing which has tended more to bring polite letters into discredit, than the total insensibility of commentators and critics to the beauties of the authors whom they profess to illustrate: few of them seem to have received the smallest pleasure from the most elegant compositions, unless they found some mistake of a transcriber to be corrected, or some established reading to be changed, some obscure expression to be explained, or some clear passage to be made obscure by their notes.

It is a circumstance equally unfortunate that men of the most refined taste and the brightest parts are apt to look upon a close application to the study of languages as inconsistent with their spirit and genius: so that the state of letters seems to be divided into two classes, men of learning who have no taste, and men of taste who have no learning.

M. de Voltaire, who excels all writers of his age and country in the elegance of his style, and the wonderful variety of his talents, acknowledges the beauty of the Persian

images and sentiments, and has versified a fine passage from Sadi, whom he compares to Petrarch: if that extraordinary man had added a knowledge of the Asiatic languages to his other acquisitions, we should by this time have seen the poems and histories of Persia in an European dress, and any other recommendation of them would have been unnecessary.

But there is yet another cause which has operated more strongly than any before mentioned towards preventing the rise of Oriental literature; I mean the small encouragement which the princes and nobles of Europe have given to men of letters. It is an indisputable truth, that learning will always flourish most where the amplest rewards are proposed to the industry of the learned; and that the most shining periods in the annals of literature are the reigns of wise and liberal princes, who know that fine writers are the oracles of the world, from whose testimony every king, statesman, and hero must expect the censure or approbation of posterity. In the old states of Greece the highest honours were given to poets, philosophiers, and orators; and a single city (as an eminent writer * observes) in the

* Ascham.

memory of one man, produced more numerous and splendid monuments of human genius than most other nations have afforded in a course of ages.

The liberality of the Ptolemies in Egypt drew a number of learned men and poets to their court, whose works remain to the present age the models of taste and elegance; and the writers, whom Augustus protected, brought their compositions to a degree of perfection, which the language of mortals cannot surpass. Whilst all the nations of Europe were covered with the deepest shade of ignorance, the Califs in Asia encouraged the Mahomedans to improve their talents, and cultivate the fine arts; and even the Turkish Sultan, who drove the Greeks from Constantinople, was a patron of literary merit, and was himself an elegant poet. The illustrious family of Medici invited to Florence the learned men whom the Turks had driven from their country; and a general light succeeded to the gloom which ignorance and superstition had spread through the western world. But that light has not continued to shine with equal splendour; and though some slight efforts have been made to restore it, yet it seems to have been gradually decaying for the last century: it grows very faint in Italy; it seems

wholly extinguished in France, and whatever sparks of it remain in other countries are confined to the closets of humble and modest men, and are not general enough to have their proper influence.

The nobles of our days consider learning as a subordinate acquisition, which would not be consistent with the dignity of their fortunes, and should be left to those who toil in a lower sphere of life: but they do not reflect on the many advantages which the study of polite letters would give peculiarly to persons of eminent rank and high employments; who, instead of relieving their fatigues by a series of unmanly pleasures, or useless diversions, might spend their leisure in improving their knowledge, and in conversing with the great statesmen, orators, and philosophers of antiquity.

If learning in general has met with so little encouragement, still less can be expected for that branch of it, which lies so far removed from the common path, and which the greater part of mankind have hitherto considered as incapable of yielding either entertainment or instruction: if pains and want be the lot of a scholar, the life of an Orientalist must certainly be attended with peculiar hardships.

Gentius, who published a beautiful Persian work called *the Bed of Roses*, with an useful but inelegant translation, lived obscurely in Holland, and died in misery. Hyde, who might have contributed greatly towards the progress of Eastern learning, formed a number of expensive projects with that view, but had not the support and assistance which they deserved and required. The labours of Meninski immortalized and ruined him : his Dictionary of the Asiatic languages is, perhaps, the most laborious compilation that was ever undertaken by any single man ; but he complains in his preface that his patrimony was exhausted by the great expense of employing and supporting a number of writers and printers, and of raising a new press for the Oriental characters. M. d'Herbelot, indeed, received the most splendid reward of his industry : he was invited to Italy by Ferdinand II. Duke of Tuscany, who entertained him with that striking munificence which always distinguished the race of the Medici : after the death of Ferdinand, the illustrious Colbert recalled him to Paris, where he enjoyed the fruits of his labour, and spent the remainder of his days in an honourable and easy retirement. But this is a rare example: the other princes of Europe have not

imitated the duke of Tuscany; and Christian VII. was reserved to be the protector of the Eastern Muses in the present age.

Since the literature of Asia was so much neglected, and the causes of that neglect were so various, we could not have expected that any slight power would rouze the nations of Europe from their inattention to it; and they would, perhaps, have persisted in despising it, if they had not been animated by the most powerful incentive that can influence the mind of man: interest was the magic wand which brought them all within one circle; interest was the charm which gave the languages of the East a real and solid importance. By one of those revolutions, which no human prudence could have foreseen, the Persian language found its way into India; that rich and celebrated empire, which, by the flourishing state of our commerce, has been the source of incredible wealth to the merchants of Europe. A variety of causes, which need not be mentioned here, gave the English nation a most extensive power in that kingdom: our India Company began to take under their protection the princes of the country, by whose protection they gained their first settlement; a number of important affairs were

to be transacted in peace and war between nations equally jealous of one another, who had not the common instrument of conveying their sentiments ; the servants of the company received letters which they could not read, and were ambitious of gaining titles of which they could not comprehend the meaning ; it was found highly dangerous to employ the natives as interpreters, upon whose fidelity they could not depend ; and it was at last discovered, that they must apply themselves to the study of the Persian language, in which all the letters from the Indian princes were written. A few men of parts and taste, who resided in Bengal, have since amused themselves with the literature of the East, and have spent their leisure in reading the poems and histories of Persia ; but they found a reason in every page to regret their ignorance of the Arabic language, without which their knowledge must be very circumscribed and imperfect. The languages of Asia will now, perhaps, be studied with uncommon ardour ; they are known to be useful, and will soon be found instructive and entertaining ; the valuable manuscripts that enrich our public libraries will be in a few years elegantly printed ; the manners and sentiments of the Eastern nations will be perfectly known ;

and the limits of our knowledge will be no less extended than the bounds of our empire.

It was with a view to facilitate the progress of this branch of literature, that I reduced to order the following instructions for the Persian language which I had collected several years ago; but I would not present my grammar to the public till I had considerably enlarged and improved it: I have, therefore, endeavoured to lay down the clearest and most accurate rules, which I have illustrated by select examples from the most elegant writers; I have carefully compared my work with every composition of the same nature that has fallen into my hands; and though on so general a subject I must have made several observations which are common to all, yet I flatter myself that my own remarks, the disposition of the whole book, and the passages quoted in it, will sufficiently distinguish it as an original production. Though I am not conscious that there are any essential mistakes or omissions in it, yet I am sensible that it falls very short of perfection, which seems to withdraw itself from the pursuit of mortals, in proportion to their endeavours of attaining it; like the talisman in the Arabian tales, which a bird carried from tree to tree as

often as its pursuer approached it. But it has been my chief care to avoid all the harsh and affected terms of art which render most didactic works so tedious and unpleasant, and which only perplex the learner, without giving him any real knowledge: I have even refrained from making any inquiries into general grammar, or from entering into those subjects which have already been so elegantly discussed by the most judicious philosopher,* the most learned divine,† and the most laborious scholar of the present age.‡

It was my first design to prefix to the grammar a history of the Persian language from the time of Xenophon to our days, and to have added a copious praxis of tales and poems extracted from the classical writers of Persia; but as those additions would have delayed the publication of the grammar, which was principally wanted, I thought it advisable to reserve them for a separate volume, which the public may expect in the course of the ensuing winter. I have made a large collection of materials for a general history of Asia, and for an account of the geography, phi-

* See Hermes.

+ A short Introduction to English Grammar.

‡ The grammar prefixed to the Dictionary of the English Language.

Iosophy, and literature of the Eastern nations, all which I propose to arrange in order, if my more solid and more important studies will allow me any intervals of leisure.*

I cannot forbear acknowledging in this place the signal marks of kindness and attention, which I have received from many learned and noble persons; but General Carnac has obliged me the most sensibly of them, by supplying me with a valuable collection of Persian manuscripts on every branch of Eastern learning, from which many of the best examples in the following grammar are extracted. A very learned Professor † at Oxford has promoted my studies with that candour and benevolence which so eminently distinguish him; and many excellent men that are the principal ornaments of that University have conferred the highest favours on me, of which I shall ever retain a grateful sense: but I take a singular pleasure in confessing that I am indebted to a foreign nobleman ‡ for the little knowledge which I have happened to acquire of the Persian language; and that my zeal for the poetry and philology of the Asiatics

* See the *History of the Persian Language* a *Description of Asia*, and a *Short History of Persia*, published with my *Life of Nader Shah* in the year 1773.

+ Dr. HUNT.

‡ Baron REVISKI.

was owing to his conversation, and to the agreeable correspondence with which he still honours me.

Before I conclude this preface, it will be proper to add a few remarks upon the method of learning the Persian language, and upon the advantages which the learner may expect from it. When the student can read the characters with fluency, and has learned the true pronunciation of every letter from the mouth of a native, let him peruse the grammar with attention, and commit to memory the regular inflexions of the nouns and verbs: he need not burden his mind with those that deviate from the common form, as they will be insensibly learned in a short course of reading. By this time he will find a dictionary necessary, and I hope he will believe me, when I assert from a long experience, that, whoever possesses the admirable work of Meninski,* will have no occasion for any other dictionary of the Persian tongue. He may proceed by the help of this work to analyse the passages quoted in the grammar, and to examine in what manner they illustrate the rules; in the mean time he must not neglect to converse with his living instructor, and to learn from him the phrases of

* This was written before Richardsons's Dictionary was published.

common discourse, and the names of visible objects, which he will soon imprint on his memory, if he will take the trouble to look for them in the dictionary: and here I must caution him against condemning a work as defective, because he cannot find in it every word which he hears; for sounds in general are caught imperfectly by the ear, and many words are spelt and pronounced very differently.

The first book that I would recommend to him is the *Gulistán*, or *Bed of Roses*, a work which is highly esteemed in the East, and of which there are several translations in the languages of Europe: the manuscripts of this book are very common; and by comparing them with the printed edition of Gentius, he will soon learn the beautiful flowing hand used in Persia, which consists of bold strokes and flourishes, and cannot be imitated by our types. It will then be a proper time for him to read some short and easy chapter in this work, and to translate it into his native language with the utmost exactness; let him then lay aside the original, and after a proper interval let him turn the same chapter back into Persian by the assistance of the grammar and dictionary: let him afterwards compare his second translation with the original, and correct its faults

according to that model. This is the exercise so often recommended by the old rhetoricians, by which a student will gradually acquire the style and manner of any author, whom he desires to imitate, and by which almost any language may be learned in six months with ease and pleasure. When he can express his sentiments in Persian with tolerable facility, I would advise him to read some elegant history or poem with an intelligent native, who will explain to him in common words the refined expressions that occur in reading, and will point out the beauties of learned allusions and local images. The most excellent book in the language is, in my opinion, the collection of tales and fables called *Anver Soheili* by Hussein Vaés, surnamed Cashefi, who took the celebrated work of Bidpai or Pilpay for his text, and has comprised all the wisdom of the Eastern nations, in fourteen beautiful chapters. At some leisure hour he may desire his Munshi or writer to transcribe a section from the *Gulistán*, or a fable of Cashefi, in the common broken hand used in India, which he will learn perfectly in a few days by comparing all its turns and contractions with the more regular hands of the Arabs and Persians: he must not be discouraged by the difficulty of

reading the Indian letters, for the characters are in reality the same with those in which our books are printed, and are only rendered difficult by the frequent omission of the diacritical points, and the want of regularity in the position of the words: but we all know that we are often at a loss to read letters which we receive in our native tongue; and it has been proved that a man who has a perfect knowledge of any language, may with a proper attention decypher a letter in that idiom, though it be written in characters which he has never seen before, and of which he has no alphabet.

In short, I am persuaded that whoever will study the Persian language according to my plan, will in less than a year be able to translate and to answer any letter from an Indian prince, and to converse with the natives of India, not only with fluency, but with elegance. But if he desires to distinguish himself as an eminent translator, and to understand not only the general purport of a composition, but even the graces and ornaments of it, he must necessarily learn the Arabic tongue, which is blended with the Persian in so singular a manner, that one period often contains

both languages wholly distinct from each other in expression and idiom, but perfectly united in sense and construction. This must appear strange to an European reader; but he may form some idea of this uncommon mixture, when he is told that the two Asiatic languages are not always mixed like the words of Roman and Saxon origin in this period, “*The true law is right reason, conformable to the nature of things, which calls us to duty by commanding, deters us from sin by forbidding;*”* but as we may suppose the Latin and English to be connected in the following sentence “*The true lex is recta ratio, conformable naturæ, which by commanding vocet ad officium, by forbidding à fraude deterreat.*”

A knowledge of these two languages will be attended with a variety of advantages to those who acquire it: the Hebrew, Chaldaic, Syriac, and Ethiopian tongues, are dialects of the Arabic, and bear as near a resemblance to it as the Ionic to the Attic Greek; the jargon of Indostan, very improperly called the language of the Moors, contains so great a number of Persian words, that I was able, with

* See Middleton’s Life of Cicero, vol. III. p. 351.

very little difficulty, to read the fables of Pilpai which are translated into that idiom; the Turkish contains ten Arabic or Persian words for one originally Scythian, by which it has been so refined that the modern kings of Persia were fond of speaking it in their courts: in short, there is scarce a country in Asia or Africa, from the source of the Nile to the wall of China, in which a man who understands Arabic, Persian, and Turkish, may not travel with satisfaction, or transact the most important affairs with advantage and security.

As to the literature of Asia, it will not, perhaps, be essentially useful to the greater part of mankind, who have neither leisure nor inclination to cultivate so extensive a branch of learning; but the civil and natural history of such mighty empires as India, Persia, Arabia, and Tartary, cannot fail of delighting those who love to view the great picture of the universe, or to learn by what degrees the most obscure states have risen to glory, and the most flourishing kingdoms have sunk to decay; the philosopher will consider those works as highly valuable, by which he may trace the human mind in all its various appearances, from the rudest to the most cultivated state: and the man

of taste will undoubtedly be pleased to unlock the stores of native genius, and to gather the flowers of unrestrained and luxuriant fancy.*

* Note to the Third Edition.

My professional studies having wholly engaged my attention and induced me not only to abandon Oriental literature, but even to efface, as far as possible, the very traces of it from my memory, I committed the conduct and revisal of this edition of my grammar, and the composition of the index to Mr. Richardson, in whose skill I have a perfect confidence, and from whose application to the Eastern languages, I have hopes that the learned world will reap no small advantage.

ADVERTISEMENT.

In presenting this the sixth edition of Sir William Jones's inestimable Persian Grammar to the Public, the Editor thinks proper to apprise his readers of such improvements and alterations as he has found it expedient to make therein.

The work has been carefully revised, and many errors, which had been accumulating with every former edition, have been attentively corrected.

Great improvement has been made in the printing and paper; and it comes forth with an elegant new type, cut after the best examples of writing in the Niskhi character, and of which no specimen has before been published.

The Persian Title, with which the work was originally published, has been given in an imitation of the Taelik, instead of the old type.

Some examples in Prose, designed for the exercise of the student, have been added, printed in types of two sizes, both entirely new.

The Editors of Richardson's Persian and Arabic Dictionary, (as will more fully appear from the notice subjoined to this work), having caused great alterations, with numerous additions and improvements, to be made in the new and more convenient form it is about to assume; and being of opinion that this Grammar, as a necessary companion, should be made to correspond with it, the same mode of spelling the Persian words in Roman characters has herein been adopted, as is pursuing in the revision of that Dictionary; and which being upon a plan at once both regular and simple, cannot, we think, but be of great use to beginners in particular, as an invariable guide to the pronunciation. The plan is developed in the body of this work in its proper place, the part which treats on the power of the letters. At the time the learned author of this truly elegant and useful Grammar composed it, he does not seem to have formed that system of orthography of Asiatic words in Roman letters which he afterwards

so ably explains in the opening of the first Volume of the Asiatic Researches, else but little occasion would have been found for the alterations it has been judged expedient to make.

THE EDITOR.

کتاب

شکرستان

در نحوی زبان پارسی

A

G R A M M A R
OF THE
PERSIAN LANGUAGE.

OF LETTERS.

THE learner is supposed to be acquainted with the common terms of grammar, and to know that the Persians write their characters from the right hand to the left.

There are thirty-two Persian letters.

B

IV. III. II. I.

FINALs. INITIALs and MEDIALs.

Connected. Unconnected. Connected. Unconnected.

alif	ا	ا	ا	ا	a
bē	ب	ب	ب	ب	b
pē	پ	پ	پ	پ	p
tē	ت	ت	ت	ت	t
sē	ث	ث	ث	ث	s
jīm	ج	ج	ج	ج	j English
chē or chīm	چ	چ	چ	چ	ch
hē	ح	ح	ح	ح	h strong
khē	خ	خ	خ	خ	kh
dāl	د	د	د	د	d
zāl	ذ	ذ	ذ	ذ	z
rē	ر	ر	ر	ر	r
zē	ز	ز	ز	ز	ž
zhē	ژ	ژ	ژ	ژ	j French
sīn	س	س	س	س	s
shīn	ش	ش	ش	ش	sh
swād	ص	ص	ص	ص	§
zwād	ض	ض	ض	ض	ž
tō	ط	ط	ط	ط	t

	IV.	III.	II.	I.
	FINALs.		INITIALs and MEDIALs.	
	Connected.	Unconnected.	Connected.	Unconnected.
zō	ظ	ظ	ظ	ظ
ain	ع	ع	ع	ع or a guttural
ghain	غ	غ	غ	gh guttural
fē	ف	ف	ف	f
kāf	ق	ق	ق	k hard
cāf	ک	ک	ک	k
gāf	گ	گ	گ	g hard
lām	ل	ل	ل	l
mīm	م	م	م	m
nun	ن	ن	ن	n
wāw	و	و	و	u, v, w
hē	ه	ه	ه	h weak
yā	ي	ي	ي	y, i
lām-alif	لا	لا	لا	la

The second and fourth columns of these letters from the right hand are used only when they are connected with a preceding letter; as محمد Muhammad. Every letter should be connected with that which follows it, except these seven; alif, dāl, zāl, rē, zē, jē, and wāw,

which are never joined to the following letter, as will appear from the words بَرْگ barg, a leaf, دَوْرِي dāvārī, a dominion.

Though the perfect pronunciation of these letters can be learned only from the mouth of a Persian or an Indian, yet it will be proper to add a few observations upon the most remarkable of them.

OF CONSONANTS.

It will be needless to say much of the three first consonants ت پ ب since their sound is exactly the same as our *b*, *p*, and *t*, in the words *bar*, *peer*, and *too*, which would be written in Persian پُر بار and تو.

ث §

This letter, which the Arabs pronounce somewhat like a *th*, has in Persian the same sound with a س or *s*, as ابُلیث Abū Lays, a proper name. It might, therefore, have been rejected from the Persian alphabet without any inconvenience; but it is useful in showing the origin of words, as it is seldom, or never, used in any that are not Arabic. The same may be observed of the following

letters, ق غ ظ ط ض ص ح which rarely occur in words originally Persian.

ج j and چ ch

The first of these letters answers to our soft *g* in *gem*, which a Persian would write جم or to our *j* in *jar* جار: the second of them چ sounds exactly like our *ch* in the words *cherry, cheek*; as چرکس Chirkas, *Circassia*.

ح h

ح is a very strong aspirate, and may be expressed in our characters by *h* (with a dot under it to distinguish it from گ), as حال *hāl, a condition*.

خ kh

خ is formed in the throat (and produces that kind of inarticulate vibration which is made in preparing to expectorate). The Germans have the sound, and express it by *ch*. The sound does not exist in English; and having no simple character for it, we use *kh* as its substitute; as خان *khān, a lord*. This is the word so variously and so erroneously written by the Europeans. The sovereign lord

of Tartary is neither the *cham*, as our travellers call him, nor the *han*, as Voltaire will have it, but the خان khān, with a guttural aspirate on the first letter.

د d

د answers exactly to our *d* in *deer* دیر

ذ ž

This letter, which the Arabs pronounce somewhat like *dh*, has in Persian the sound of *ž* ž, and is often confounded with it; thus they write گذشتن and گرژشتن *gužishṭan*, *to pass*: It is seldom used but in Arabick words; though it sometimes occurs in words purely Persian, as اذربیجان *Az̠arbiyān*, *the province of Media*, so called from اذar *až̠ar*, an old word for *fire*, because the adorers of fire, if we believe the Asiatick historians, first built their temples in that province.

ر r

ر and the three liquids ن م ل are pronounced exactly like our *r*, *l*, *m*, *n*; as آرام ārām, *rest*, لاله lālah, *a tulip*, مار mār, *a serpent*, نان nān, *bread*. But ن before a ب

has the sound of *m*, as گنبد gumbad, a *lower*; عنبر gambar, *ambergris*.

3 2

ز has the sound of our z, as لالهزار lālahzār, a bed of tulips.

۹۰

This letter has the sound of our *s* in the word *pleasure*, *treasure*; and corresponds precisely with the soft *g* of the French in *gens*, or their *j* in *jour*. It may be expressed in our characters by *j* with two dots, as *allj; jalah, dew.*

س s and ش sh

ش and شہ are our *s* and *sh*, as شاہ سلیم salīm shāh, king Selim.

ظ ئ ئ ئ ئ ئ ئ ئ

These four letters are pronounced by the Arabs in a manner peculiar to themselves; but in Persian they are confounded with other letters. ص differs little from س as صدر *saddar*, the name of a Persian book; and ط has nearly the same sound with ت as عطر *qatr*, essence; a word often used in English, since our connexion with India, to

denote the precious perfume called *otter of roses*. The word is Arabic, as the letters ع and ط sufficiently prove. ض and ظ differ very little from j; as نظامي Nażāmī, *the name of a poet*; خضر Khażar, *the name of a prophet in the Eastern romances*.

ع و غ and غ gh

These two letters are extremely harsh in the pronunciation of the Arabs. The sound of ع, says Meninski, *est vox vituli matrem vocantis* (It is considered as a consonant, and occasions any vowel, with which it is connected, to be pronounced as if from the chest; but as no letters can convey an idea of its force, in imitation of Mininski, we have used the Arabic form in combination with the Roman and Italic characters), as in the word عرب *arab*, *the Arabians*; عين *ayn*, *a fountain*. As to غ it is pronounced something like our hard *gh* in the word *ghost*, as غلام *ghulām*, *a boy, a servant* (The true sound of غ is that which is produced in gargling).

ف f

ف has the sound of *f* in *fall*, as فال *fāl*, *an omen*.

ک and ق *k* and *q*

ق is another harsh Arabic letter, but in Persian it is often confounded with ک, which has the sound of our *k*, as كرمان Karmān, *the province of Carmania*; قاف Kāf, a fabulous mountain in the Oriental tales.

گ *g*

When ک has a small stroke over its upper member, or three points above it, the Persians give it the sound of *g* in the word *gay*, as گلستان gulistān, *a bed of roses*; but these marks are very seldom written in the Persian manuscripts; so that the distinction between ک *k* and گ *g* can be learned only by use: thus they often write گلاب *rose water*, and pronounce it gulāb (The letter *g*, without any mark, is its natural representative).

ن م ل

See the remark on ر These letters are the liquids *l, m, n, r.*

س ه

س is a slight aspiration, as in بهار bahār, *the spring*, هرات Harāt, *a city in the province of Corasan*, which the

Greeks call Aria. At the end of a Persian word it generally serves only to shew that it terminates in a vowel, as كَـeh, which has the same pronunciation as the Italian *che*, what. (It may in European characters be represented by h with two dots to distinguish it from ح h. Observe that when this character has two dots over it thus ئ it is pronounced as ت t).

OF VOWELS.

The vowels are ا a, و u, ي i, as in the words خان khān, a lord, اورا orā, to him, نیز nīz, also, where they are all long; but the short vowels are expressed by small marks, two of which are placed above the letter, and one below it, as بـ bă, بـ bě or bĭ, بـ bö or bŭ; thus,

اگر آن تُركِ شیرازی بَدَسْت آرَاد دِلِ مَارَأ
بَخَالِ هِندُویش بَخَشَم سَمَرْقَنْد وَ بُخارَارَا

Agar ān ṭurk̄ı Shīrāzī bādaṣt ārad dili mārā
Bakhālī hindūyash bakhsham Samarkand wa Bokhārārā.

(*Note.* \ alif, at the beginning of a word, not being distinguished by the mark *mad* over it, thus ئ, is not only always short, but occasionally pronounced as the short vowels ä, ī, ü. In the middle or at the end of a word it is generally long by position, though it have no mark over it.)

The mark ° placed above a consonant shows that the syllable ends with it, as سَمَرْقَنْدِي Sa-mar-kan-dī, a native of Samarcand; the first of which syllables is short, the second and third long by position, and the last long by nature: but this belongs to the prosody. These short vowels are very seldom written in the Persian books; and the other orthographical marks are likewise usually suppressed, except Medda ~, Hamza ـ, and Teshdid ـ.

Medda above an \ gives it a broad and long sound (like two alifs), as آن ān, *that*; Hamza (with the mark of short ī expressed or understood, and placed at the foot of the letter) supplies the place of ـ in words that end in ـ; it therefore sometimes represents the article, as نامهٔ nāmaḥī, *a book*, or denotes the former of two substantives, as نافهٔ مشک nāfaḥī mushk, *a bag of musk*; or, lastly, it occasionally marks the second person singular in the

compound preterite of a verb, as داده dādahi, which would regularly be داده اي, *thou hast given.* Tashdid shews a consonant to be doubled, as سر turrah, *a lock of hair.*

The omission of the short vowels will at first perplex the student; since many words, that are compounded of the same letters, have different senses, according to the difference of the vowels omitted: but until he has learned the exact pronunciation of every word from a native, he may give every short vowel a kind of obscure sound very common in English, as in the words *sun, bird, mother,* which a Mahometan would write without any vowel, *sn, brd, mthr;* thus the Persian word بد bd may be pronounced like our *bud* (This short obscure sound in the words *sun, bird, &c.* is the exact power which those who speak the Persian language in India give to the short vowel called *Fatah*, and which it is convenient to represent by *a*. In this edition the short vowels are represented by *a* for ـ, *i* and sometimes *e* for ـ, and *u* and occasionally *o* for ـ; and the long vowels are distinguished from the short by the prosodial mark of a long syllable, thus ā, ī, ē, ō, ū.)

Wāw و and Yā ي are often used as consonants, like our *w* and *y*; thus, وان Wān, *a town in Armenia*; جوان jawān, *juvenis, giovane*, young; يمن Yaman, that province of Arabia which we call *the happy*; خدایار Khudāyār, a proper name, signifying *the friend of God*. و before I often loses its sound, as خوان khān, *a table*; (و, when considered as a consonant, has a sound somewhat between *w* and *v*.)

I would not advise the learner to study the parts of speech until he can read the Persian characters with tolerable fluency; which he will soon be able to do, if he will spend a few hours in writing a page or two of Persian in English letters (following the system of orthography used in the following example), and restoring them after a short interval to their proper characters by the help of the alphabet. I shall close this section with a piece of Persian poetry written both in the Asiatick and European characters: it is an ode by the poet Hafiz, the first couplet of which has been already quoted; and a translation of it shall be inserted in its proper place.

بده ساقی می باقی که در جنت نخواهی یافت
کنار آب رکناباد و گلگشت مصلارا

Badeh sākī may-i bākī keh dar jannat nakh'āhī yāft,
Kanār-i āb-i ruķnābād wa gulgasht-i muşallārā.

فغان کین لولیان شوخ شیرینگار شهر آشوب
چنان بر دند صبر از دل که تر کان خوان یغمارا

Faghān kīn lūliyān-i shōkh-i shīringār-i shahṛāshūb
Chunān burdand şabr aż dil keh ṭurkān kh'ān-i yaghmārā.

ز عشق ناتمام ما جمال یار مستغنىست
باب ورنگ و خال و خط چه حاجت روی زیبارا
Ža eishk-i nātamām-i mā jamāl-i yār-i muştaghnīst
Ba āb wa rang, wa khāl wa khatt cheh hājaṭ rōyi zēbārā.

حدیث از مطری و می گو و راز دهر کمتر جو
که کس نکشود و نکشاید بحکمت این معهمارا

Hadīṣ aż muṭrīb wa may gō wa rāz-i daḥar ķamṭar jō
Keh ķaṣ nak'shūd wa nak'shāyat ba ḥikmaṭ īn muğammārā.

من از آن حسن روزگرون که یوسف داشت دانسته
که عشق از پرده، عصمت برون آرد زلیخارا

Man až ān hūsn-i rōzafzūn kēh Yūṣuf dāshṭ dāniṣṭam
 Kēh eishk až pardah-i iṣmaṭ berūn ārad žulīkhārā.

نصیحت گوش کن جانا که از جان دوستتر دارنده
 جوانان شعادتمند پند پیر دانارا

Naṣīḥat gōshi Ḳun jānā kēh až jān dōṣtiṭar dārand
 Jawānān-i saʿādaṭmand-i pand-i pīr-i dānārā.

بدم گفتی و خرسندم عفک الله نکو گفتی
 جواب تلمع میرزید لب لعل شکرخوارا

Badam guftī wá khurṣandam ʿafāk allah nekō guftī
 Jawāb-i ṭalkh-i mīzēbad lab-i laq̄-i shakarkh'ārā.

غزل گفتی و در سفتی بیا و خوش بخوان حافظ
 که بر نظم تو افشاراند فلک عقد ثریارا

Ghażal guftī wa durr suftī biyā wa khūsh bakh'ān hāfiż
 Kēh bar nāżm-i tō afshānad falak ʿikdi şuriyārā.

In this specimen of Persian writing the learner will observe a few combinations of letters, which he must by no means forget; as ل l amalif, compounded of ل l and ل a, in the word مصللاً muşallā: but the most difficult

combinations are formed with ح ح ح ح which have the singular property of causing all the preceding letters to rise above the line, as بخارا bokhārā, نخچير nakhchīr, تصحيح ṭashīḥ. The letters that precede م m are also sometimes raised (*Note.* It would greatly facilitate the art of printing with Arabic types if we were to introduce a method of joining all the letters on the same line; and which might be done without occasioning the least inconvenience to the reader. According to this idea we might print the three words, here given as an example, in this manner تصحيح نخچير بخارا. It appears to have been the ancient practice of the Arabs themselves).

The Arabic characters, like those of the Europeans, are written in a variety of different hands; but the most common of them are the سخي Nişkī, the تعلق Tağlık, or *hanging*, and the شکسته Shakastah, or *broken*. Our books are printed in the Niskhi hand, and all Arabic manuscripts, as well as many Persian and Turkish histories, are written in it; but the Persians write their poetical works in the Tağlik, which answers to the most elegant of our Italic hands. As to the Shakastah, it is very irregular and inelegant, and is chiefly used as the cursive

hand for business and correspondence; but this hand, however difficult and barbarous, must be learned by all men of business in India, as the letters from the princes of the country are seldom written in any other manner. A specimen of these different forms of writing is engraved, and inserted at the end of this Grammar.

OF NOUNS,

AND FIRST OF GENDERS.

The reader will soon perceive with pleasure a great resemblance between the Persian and English languages, in the facility and simplicity of their form and construction: the former, as well as the latter, has no difference of termination to mark the gender, either in substantives or adjectives: all inanimate things are neuter, and animals of different sexes either have different names, as پسر pisar, *a son, a boy*, کنیز kaniż, *a girl*, or are distinguished by the words نر nar, *male*, and ماده mādah, *female*; as شیرنر shīri nar, *a lion*, شیرماده shīri mādah, *a lioness*.

Sometimes, indeed, a word is made feminine, after the manner of the Arabians, by having *س* added to it, as معشوق *ma'şhūk*, *a friend*, amicus, معشوقة *ma'şhukah*, *a mistress*, amica, as in this verse:

گل در برو می بر کف و معشوقه بکامست

Flowers are in my bosom, wine in my hand; and my mistress yields to my desire.

But in general, when the Persians adopt an Arabic noun of the feminine gender, they make it neuter, and change the final *س* into ت; thus نعمة *ni'imat*, *a benefit*, is written نعمت: and almost all the Persian nouns ending in ت, which are very numerous, are borrowed from the Arabs.

OF CASES.

The Persian substantives, like ours, have but one variation of case, which is formed by adding the syllable ل, to the nominative in both numbers; and answers often to the dative, but generally to the accusative case in other languages; as,

Nominative, پسر *pişar*, *a child*.

Dative and Acc. پسر را *pişarrā*, *to a child or the child*.

When the accusative is used indefinitely, the syllable ل is omitted, as گل چیدن gul chīdan, *to gather a flower*, that is, *any flower*; but when the noun is definite or limited, that syllable is added to it, as گلرًا چید gulrā chīd, *he gathered the flower*, that is, *the particular flower*. There is no genitive case in Persian, but when two substantives of different meanings come together, a kaṣra or short *i* (,) is added in reading to the former of them, and the latter remains unaltered, as مشکٰ خشن the musk of Tartary, which must be read mushķi Khoṭan. The same rule must be observed before a pronoun possessive; as پسر من pišari man, *my child*: and before an adjective; as شمشیر تابناک shamshīri ṭābnāg, *a bright scymitar*. If the first words ends in ل or و the letter ي is affixed to it; as پاشا pāshā, a *basha*, پاشای موصل pāshā-i Mūṣal, *the basha of Mousel*, میوهای شیرین mīwahā, *fruits*, میوهای شیرین mīwahā-i shīrīn, *sweet fruits*: if nouns ending in ئ come before other nouns or adjectives, the mark Hamza ئ is added to them, as چشمہ حیوان chashmaḥi ḥaywān, *the fountain of life*.

The other cases are expressed for the most part, as in

our language, by particles placed before the nominative, as,

Vocative, ای پسر ay pişar, *O child.*

Ablative, از پسر aż pişar, *from a child.*

The poets, indeed, often form a vocative case by adding । to the nominative, as ساقیا sākiyā, *O cup-bearer*, شاها shāhā, *O king*; thus Sadi uses بلبلًا bulbulā as the vocative of بلبل bulbul, *a nightingale*.

بلبلًا مژده، بهار بیار خبر بد بیوم باز بگذار

Bring, O nightingale, the tidings of spring; leave all unpleasant news to the owl.

In some old compositions the particle مار mar is prefixed to the accusative case; as مرا اورا دیدم mar ḍrā dīdam, *I saw him*; but this is either obsolete or inelegant, and is seldom used by the moderns.

The reader, who has been used to the inflexions of European languages, will, perhaps, be pleased to see an

example of Persian nouns, as they answer to the cases in Latin:

گل gul, *a rose*, rosa.

	Singular.	Plural.
Nom.	گل <i>a rose</i> , rosa.	گلهای roses, rosæ.
Gen.	گل <i>of a rose</i> , rosæ.	گلهای <i>of roses</i> , rosarum.
Dat.	گل را <i>to a rose</i> , rosæ.	گلهای را <i>to roses</i> , rosis.
Acc.	گل را <i>the rose</i> , rosam.	گلهای را <i>the roses</i> , rosas.
Voc.	ای گل] Poet. گلا [<i>O rose, ô rosa.</i>	ای گلهای] O roses, ô rosæ.
Abl.	از گل <i>from a rose</i> , rosâ.	از گلهای <i>from roses</i> , rosis.

بلبل bulbul, *a nightingale*.

	Singular.	Plural.
Nom. and Gen.	بلبل <i>a nightingale</i> .	بلبانان <i>nightingales</i> .
Dat. and Acc.	بلبل را <i>to a nightingale</i> .	بلبلان را <i>to nightingales</i> .
Voc.	ای بلبل (Poet. بلبل) <i>O nightingale</i> .	ای بلبانان <i>O nightingales</i> .
Abl.	از بلبل <i>from a nightingale</i> .	از بلبانان <i>from nightingales</i> .

ساقی بیار باده که آمد زمانِ گل
 تا بشکنیم توبه دگر در میانِ گل
 حافظ وصالِ گل طلبی همچو ببلان
 جان کن فدای خاکِ راه باغبانِ گل

Boy, bring the wine, for the season of the rose approaches ; let us again break our vows of repentance in the midst of the roses. O Hafiz, thou desirest, like the nightingales, the presence of the rose : let thy very soul be a ransom for the earth where the keeper of the rose-garden walks !

I shall in this manner quote a few Persian couplets, as examples of the principal rules in this grammar ; such quotations will give some variety to a subject naturally barren and unpleasant ; will serve as a specimen of the Oriental style ; and will be more easily retained in the memory than rules delivered in mere prose.

OF THE ARTICLE.

Our article *a* is supplied in Persian by adding the letter **ي** to a noun, which restrains it to the singular number; as **گلی** gulī, *a single rose*;

رُفْتُم بِيَاغٍ صَبَحَهُ مِيْ تَا چِينْمَ گَلِي
آمَد بِكَوْش نَاكَمَ آواز بَلْبَلِي

One morning I went into the garden to gather a rose, when on a sudden the voice of a nightingale struck my ear.
Without this termination **گل** gul would signify *roses* or *flowers* collectively, as

هِي خواه و گل فشان کن

Call for wine, and scatter flowers around.

When a noun ends in **s** the idea of unity is expressed by the mark Hamza, as **چشمہ** chashmahī, *a single fountain*.

OF NUMBERS.

From the two examples in a preceding section it appears that the Persian plural is formed by adding **ان** or **ها** to the singular: but these terminations are not, as in many languages, wholly arbitrary; on the contrary, they are

regulated with the utmost precision. The names of animals form their plural in ان, as

گرگ gurg, a wolf. گرگان gūrgān, wolves.

پلنگ palang, a tyger. پلنگان palangān, tygers.

but words which signify things without life make their plurals by the addition of the syllable ها, as

بال bāl, a wing. بالها bālhā, wings.

ساحل sāhil, a shore. ساحلها sāhilhā, shores.

Both these plurals occur in the following elegant distich:

شب تاریک و بیم موج و گردابی چنین هایل
کجا داند حال ما سبکباران ساحلها

The night is dark; the fear of the waves oppress us, and the whirlpool is dreadful! How should those, who bear light burdens on the shores, know the misery of our situation?

There are, however, a few exceptions to these rules: the names of animals sometimes make their plurals in ها as well as in ان, as شتر shuṭur, a camel, شترها shuṭurhā and شتران shuṭurān, camels; and on the other side the names of things sometimes have plurals in ان, as لب lab, a lip, لبان labān, lips.

Names of persons ending in ل or و form their plurals in يان, as دانا dānā, *a learned man*, دانیايان dānāyān, *learned men*; and those that end in س are made plural by changing the last letter into گان, as بچه bachah, *an infant*, بچگان bachagān, *infants*; and sometimes by adding گان as a separate syllable; thus, فرشته farishṭah, *an angel*, فرشته گان farishṭah gān, *angels*.

If the name of a thing ends in س, the final letter is absorbed in the plural before the syllable ها, as خانه khānah, *a house*, خانها khānāhā, *houses*.

In some modern Persian books, as the Life of Nader Shah and others, the plural often ends in ات or in جات if the singular has a final س.

Sing.

Plur.

نوارش nuwāžish, *a favour*. نوازشات nuwāžishāt, *favours*.

قلعة қalxāt, *a castle*. قلعجات kalxajāt, *castles*.

But these must be considered as barbarous, and are a proof that the late dreadful commotions which have ruined the empire of the Persians, have begun to destroy even the beautiful simplicity of their language.

It must not be omitted, that the Arabic substantives frequently have two sorts of plurals, one formed according

to the analogy of the Persian nouns, and another after the irregular manner of the Arabians; as عَيْب sayb, *a vice*, عَيْبَهَا saybhā and عَوَابِيْعَ awayb, *vices*; قَلْعَهَ kālāh, *a castle*, قَلْعَهَا kālāhā and قَلْاعَ kilāh, *castles*; نَائِبَ nāyib, *a viceroy*, plur. نُوَّابَ nūwāb, which our countrymen have mistaken for the singular number, and say very improperly *a nabob*.* This is one argument out of a great number to prove the impossibility of learning the Persian language accurately without a moderate knowledge of the Arabic; and if the learner will follow my advice, he will peruse with attention the Arabic grammar of Erpenius † before he attempts to translate a Persian manuscript.

OF ADJECTIVES.

The Persian adjectives admit of no variation, but in the degrees of comparison. The positive is made com-

* It is no mistake. The plural is used in India as a respectful distinction.

† There are two fine editions of this grammar, the first published by the very learned Golius, and the second by the late Albert Schultens; both these Orientalists have added a number of Arabic odes and elegies, which they have explained in excellent notes: but these editions are scarce; and Meninski has inserted in his grammar the substance of Erpenius, with many new remarks.

parative by adding to it تر, and superlative by adding ترین, as

خوب khüb, *fair*, خوبتر khübtar, *fairer*,
خوبترین khubtarīn, *fairest*.

Our *than* after a comparative is expressed by the preposition از aż, as

بیاضِ روی تور و شتر از رخ روز
سودِ زلفِ تو تاریکتر از ظلمتِ دلچ

The brightness of thy face is more splendid than the cheek of day ; the blackness of thy locks is darker than the hue of night.

ماه نیکوست ولی روی تور بیاتر از وست
سرو دل جوست ولی قدّ تو دل جو تراز وست

The moon is bright, but thy face is brighter than it ; the cypress is graceful, but thy shape is more graceful than the cypress.

An adjective is sometimes used substantively, and forms its plural like a noun, حکیمان ḥakīmān, *the wise* ; if it be a compounded adjective, the syllables ان and را, denoting the plural number and the oblique case, are placed at the

پری روزا end of it, as پری رو parī-rō, *angel face*; oblique
 parīrōrā; plural پری رویانرا parīrōyān; oblique پری رویانرا
 parīrōyānrā; as

فرو مانند پری رویان زآن عارض
 خجل گشتند سمن بویان زآن کاکل

The damsels with faces like angels are dejected at the sight of that cheek; the nymphs with the fragrance of jessamine are filled with envy when they view those curls.

OF PRONOUNS.

The personal pronouns are these which follow;

من man; I.

Sing. من man, I. Oblique، مرا marā, me.

Plur. ما mā, we (or مارا mārā, us (or
 مایان māyān). مایانرا māyānrā).

تو tō, thou.

Sing. تو tō, thou. Obl. ترا torā, thee.

Plur. شما shumā, you or ye,* شمارا shumārā, you (or
 (or شمایان shumāyān). شمایانرا shumāyānrā).

* شما shuma is used, as *you* in English, in the singular number, for تو.

او \ddot{o} , *he*.

Sing. او \ddot{o} , *he, she, or it.* Obl. اورا $\ddot{o}rā$, *him, her, or it.*

Plur. ایشان $\ddot{e}shān$, *they.* ایشانرا $\ddot{e}shānrā$, *them.*

The poets often use شان for ایشان, as

همیرفتم و کوفتم مغزِ شان

ترمی کردم از پیکر نغزِ شان

I went, and bruised their helmets; I disfigured their beautiful faces.

After a preposition او is often changed into وي or اوی, as

چون شاه جهاندار بنمود روی

زمینرا ببوسید و شد پیش اوی

When the king of the world showed his face, the general kissed the ground, and advanced before him. *Ferdusi.*

Sometimes after the preposition ب *in*, the letter د is inserted to prevent the hiatus, as بدو $badō$ for با- \ddot{o} , *to him*; the same may be observed of بدان $badān$ for با- $\ddot{a}n$, *to that*, باین $badīn$ for با- $\ddot{i}n$ *to this.**

* In the same manner, and from the same motives, the old Romans added a *d* to many words followed by a vowel; thus Horace, if we adopt the reading of Muretus, uses *tibid* for *tibi*,

The possessives are the same with the personals, and are distinguished by being added to their substantives; as

Sing. دلِ من dili mān, *my heart.*

دلِ تو dili tō, *thy heart.*

(way or) دلِ او وی dili o, *his or her heart.*

Plur. دلهای ما dilhāī mā, *our hearts.*

دلهای شما dilhāī shumā, *your hearts.*

Poet. تان

دلهای ایشان dilhāī ēshān, *their hearts.*

Poet. شان

They are often expressed in the singular number by these final letters (with the short ā pronounced before them), م am, ت at, and ش ash, and after an ل or ئ by ام am, ت at, and اش ash: but after nouns ending in ل alif or و wāw the letter ي yā is inserted before the finals م ت ش; as

دلم dilam, *my heart.*

دلت dilat, *thy heart.*

دلش dilash, *his or her heart.*

جامهء ام jāmahī am, *my robe.*

جامهء ات jāmahī at, *thy robe.*

جامهء اش jāmahī ash, *his or her robe.*

مویم mōyam, *my hair.*

مویت mōyat, *thy hair.*

مویش mōyash, *his or her hair.*

In poetry, and sometimes in prose, the oblique cases of the personal pronouns are also expressed by ش ت م, as

خوشا شیراز و وضع بی مثالش

خداوند ا نگه دار از زوال شن

Joy be to Shiraz and its charming borders! O heaven,
preserve *it* from decay!

These oblique cases are joined to any word in the sentence which the poet finds convenient; thus in the couplet just quoted the pronoun ش *it*, is added to زوال *decay*; so in the following distich, ت the dative of thou, is placed after the conjunction گر gar, if.

بی سجاده رنگین کن گرت پیر مغان گوید

که سالک بسخیر نبود زراه و رسم منزل با

Tinge the sacred carpet with wine, if the master of the feast orders thee; for he that travels is not ignorant of the ways and manners of banquet-houses.

Our reciprocal pronouns *own* and *self* are expressed in

Persian by the following words, which are applicable to all persons and sexes; as

Nom.	خودش or خود	Oblique,	خود را
	خویش or خویشن		خویشن را
	خوی or خوی		

thus we may use

من خود	ما خود	ourselves.
تو خود	شما خود	yourselves.
او خود	ایشان خود	theirselves.*

خود is also joined like the Latin *ipse* to every person of a verb, as

Sing.	Plur.
خود آمدم ipse veni.	خود آمدیم ipsi veniamus.
خود آمدی ipse venisti.	خود آمدید ipsi venistis.
خود آمد ipse venit.	خود آمدند ipsi venerunt.

* I here use *his self* and *their selves* instead of the corrupted words *himself* and *themselves*; in which usage I am justified by the authority of Sidney, and of other writers in the reign of Elizabeth: *self* seems to have been originally a noun, and was, perhaps, a synonymous word for *soul*, according to Locke's definition of it: " *Self* is " that conscious thinking thing, which is sensible or conscious of pleasure and pain, " capable of happiness and misery." If this observation be just, the Arabs have exactly the same idiom, for their *soul* نفـس answers precisely to our *self*, as "صبي رمى نفسه في نهر" "a boy threw his self into a river".

The word خود seems to be redundant in the following beautiful lines of Sadi,

دانی چه گفت مرا آن بليل سحري
تون خود چه آدمي کز عشق بیخبری

Dost thou know what the early nightingale said to me?

“ What sort of man art thou, that canst be ignorant of
“ love?”

When خود is used as a pronoun possessive, it answers to the Greek σφέτερος, and signifies *my, thy, our, your, his or her, and their*, according to the person and number of the principal verb in the sentence; as in this couplet of Hafiz, ↓

محرم راز دل شیداي خود
کس نمی بینم زخاص و عامرا

I see no man, either among the nobles or the populace, to whom I can trust the secret of *my* afflicted heart.

The demonstrative pronouns are the following :

این īn, *this.*

Sing. این *this.*

Oblique cases,

اینرا

Plur. اینان *these.*

اینانرا

or اینها

or اینهارا

آن ān, *that.*

Sing. آن ān *that.*

Oblique cases, آنرا ānra

Plur. آنان ānan *those.*

آنرا ānra

or آنها ānha

or آنها ānha

When این īn is prefixed to a noun, so as to form one word, it is frequently changed into ام īm, as امشب īmshab, *to-night*;

تعالی الله چه دولت دارم امشب
که آمد ناگهان دلدارم امشب.

Heaven! how great is my happiness this night! for this
night is my beloved come unexpectedly!

and امروز īmrōz, *to-day*;

روز عیش و طرب و عید صیام است امروز
کام دل حاصل وایام بکاء است امروز

This day is a day of mirth, and joy, and the feast of
spring; this day my heart obtains its desires, and
fortune is favourable.

The words آن ān and از āz prefixed to pronouns *personal*,
change them into *possessives*, and are read with a short
vowel, آن āni tō, or از آن āz āni tō, i. e. *thine*, as

ماه کنعان من مسند مصر آن تو شد

O my moon of Canaan (O Joseph), the throne of Egypt is
thine!

The relatives and interrogatives are supplied by the invariable pronouns **كَ** keh and **چَ** cheh, of which the former usually relates to persons, and the latter to things: in the oblique cases of these pronouns the final **s** is absorbed before the syllable **لـ**, as

Nom. **كَ** *who.* Oblique, **كِ** *whom.*

جَمِيعُهُ which. جَمِيعُهُ which.

کی *ki* and چی *chi* are interrogatives, and are very often joined to the verb است *ast*, as کیست *kiast* who is it? چیست *chiest* what is it?

یا رب آن شاهوش ماهار خ زهره جین

دُرّیکتای که و کوهر یکدانه کیست

O heaven! whose precious pearl, and whose inestimable jewel is that royal maid, with a cheek like the moon, and a forehead like Venus?

كدام *kadām* (properly *which?*) is also an interrogative pronoun, as

میخواره و سرکشته و رندیم و نظرباز
وانکس که چنین نیست در این چیرگدای است

We are fond of wine, wanton, dissolute, and with rolling eyes; but *who* is there in this city that has not the same vices?

Our *soever* is expressed in Persian by هر *har* or هران *harān* prefixed to the relatives, as

هر که هر انکه *whosoever.*

هر چه هر آنچه *whatsoever.*

O F V E R B S.

The Persians have active and neuter verbs like other nations; but many of their verbs have both an active and neuter sense, which can be determined only by the construction. These verbs have properly but one conjugation, and but three changes of tense; the imperative, the aorist, and the preterite; all the other tenses being formed by the help of the particles می *mī* and همی *hamī*, or of the auxiliary verbs هستن *hastan* or بودن *būdan*, *to be*, and خواستن *kh'āstan*, *to want, will or be willing.* The passive voice is formed by adding the tenses of the verb substantive شدن *shudan* to the participle preterite of the active; خوانده شد *kh'āndah shud*, *it was read:* The inflexions of these auxiliaries must be here exhibited, and must be learned by heart, as they will be very useful in forming the compound tenses of the active verbs.

بودن būdan, *to be.*

The present tense of this verb is irregular, but very easy, and must be carefully remembered, as it is the model for the variations of person in all tenses.

Indicative Mood, Present Tense.

Sing.

Plur.

ام am, *I am.*

ایم īm, *we are.*

ای i, *thou art.*

اید īd, *ye are.*

است ast, *he is.*

اند and, *they are.*

This tense joined to nouns, pronouns, or adjectives, often coalesces with them, and loses the initial short alif; as with pronouns,

Sing.

Plur.

منم manam, *ego sum.* مایم mā īm, *nos sumus.*

توبی tō yī, *tu es.* شماید shamā-īd, *vos estis.*

اوست ō ast, *ille est.* ایشانند īshānānd, *illi sunt.*

With adjectives,

شاد shād am, *I am glad.* شادیم shād īm, *we are glad.*

شادی shād i, *thou art glad.* شادید shād īd, *you are glad.*

شادست shād ast, *he is glad.* شادند shād and, *they are glad.*

The negatives are formed by prefixing نَ nah or نـ na, as ام I am not, &c. but نـ است is commonly written نـست nēst, there is not, as

راهیست واه عشق که هیچش کناره نیست

آنجا جز آنکه جان بسپارند چاره نیست

The path of love is a path to which there is no end, in which there is no remedy for lovers, but to give up their souls.

Hafiz.

Second Present from the defective هستن hastan, *to be.*

Sing.

Plur.

هستم I am.

هستیم we are.

هستی thou art.

هستید you are.

هست he is.

هستند they are.

Preterite.

Sing.

Plur.

بودم I was.

بودیم we were.

بودی thou wast.

بودید you were.

بود he was.

بودند they were.

Preterite Imperfect.

هي بودم

هي بودي

هي بود &c.

Compound Preterite.

Sing.	Plur.
بوده ام بوده I have been.	بوده ایم بوده we have been.
بوده او بوده thou hast been. or بوده ای بوده you have been.	
بوده است بوده he has been.	بوده اند بوده they have been.

Preterpluperfect.

بوده شدم I had been.	بوده شدیم we had been.
بوده شدی thou had been.	بوده شدید you had been.
بوده شد he had been.	بوده شدند they had been.

Future.

خواهم بود I will be.	خواهیم بود we will be.
خواهی بود thou will be.	خواهید بود you will be.
خواهد بود he will be.	خواهند بود they will be.

Imperative.

باشیم let us be.
باشید be ye.
باشند let them be.

Subjunctive, or Aorist.

Sing.

Plur.

باشم or بوم *I be.*باشيم or بويم *we be.*باشي or بوي *thou beest.*باشيد or بويد *you be.*باشد or بود *he be.*باشند or بوند *they be.*

Potential.

بودمي *I would be.*بوديمي *we would be.*بودي *thou wouldst be.*بوديدي *you would be.*بودي *he would be.*بودندي *they would be.*

Future Subjunctive.

بوده باشم *I shall have been.*بوده باشيم *we shall have been.*بوده باشي *thou shalh have been*بوده باشيد *you shall have been*بوده باشند *he shall have been.*بوده باشند *they shall have been*

Infinitive.

Present, بودن by contraction بود *to be.*Preterite, بوده شدن *to have been.*

Participles.

باشا *being.*بوده *been.*شدن *shudan, to be,*

used in forming the Passive voice.

Indicative Present.

Sing.

Plur.

می شوم	I am.	می شویم	<i>we are.</i>
می شوی	<i>thou art.</i>	می شوید	<i>you are.</i>
می شود	<i>he is.</i>	می شوند	<i>they are.</i>

Preterite.

شدم	<i>I was.</i>	شدیم	<i>we were.</i>
شدي	<i>thou wast.</i>	شدید	<i>you were.</i>
شد	<i>he was.</i>	شدند	<i>they were.</i>

Preterite Imperfect.

می شدم می شدی می شد &c.

Compound Preterite.

شده ام	<i>I have been.</i>	شده ایم	<i>we have been.</i>
شده ای or شده اید	<i>thou hast been.</i>	شده اید	<i>you have been.</i>
شده است	<i>he has been.</i>	شده اند	<i>they have been.</i>

Preterpluperfect.

شده بودم	<i>I had been.</i>	شده بودیم	<i>we had been.</i>
شده بودی	<i>thou hadst been.</i>	شده بودید	<i>you had been.</i>
شده بود	<i>he had been.</i>	شده بودند	<i>they had been.</i>

Future.

Sing.	Plur.
خواهم شد <i>I will be.</i>	خواهیم شد <i>we will be.</i>
خواهی شد <i>thou wilt be</i>	خواهید شد <i>you will be.</i>
خواهد شد <i>he will be.</i>	خواهند شد <i>they will be.</i>

Imperative.

—	شونیم <i>let us be.</i>
شو <i>be thou.</i>	شونید <i>be ye.</i>
شود <i>let him be.</i>	شوند <i>let them be.</i>

Subjunctive, or Aorist.

شوم <i>I be.</i>	شونیم <i>we be.</i>
شوي <i>thou beest.</i>	شونید <i>you be.</i>
شود <i>he be.</i>	شوند <i>they be.</i>

Infinitive.

شد ن <i>to be.</i>	شد 8 بودن <i>to have been.</i>
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Participles.

شوا <i>being.</i>	شده <i>having been.</i>
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خواستن kh'āṣṭan or خواهیدن kh'āḥīdan, *to be willing.*

Aorist,

used in forming the Compound Future of verbs.

Sing.

Plur.

خواهیم I will.

خواهیم we will.

خواهی thou wilt.

خواهید you will.

خواهد he will.

خواهند they will.

The other tenses are formed like those of the regular verbs.

O F T E N S E S.

It will here be useful to exhibit an analysis of all the tenses of a Persian verb, and to show in what manner they are deduced from the infinitive, which is properly considered by the Oriental grammarians as the spring and fountain of all the moods and tenses, and which, therefore, is called in Arabic مصدر maṣdar or, *the source.*

All regular infinitives end in يدн, as رسيدن rāṣīdan, *to arrive*, ناليدن nālīdan, *to grieve*, ترسيدن tarṣīdan, *to fear.*

The third person of the preterite is formed by rejecting ن from the infinitive, رسیدن he arrived, رسیدن he grieved, ترسیدن he feared.

گفتم همگر صبا زچمن رسید
یا کاروان هشک زراه ختن رسید

I said, is the zephyr breathing from the garden? or is a caravan of musk coming from Khoten?

The letter ب prefixed to this tense is often redundant, as جامه را ببرد و برفت *he took the mantle, and departed.*

From the preterite is formed the imperfect tense by prefixing the particles همی or همی رسید or همی رسید، as همی *he was arriving.*

In the third persons the imperfect tense is sometimes expressed by adding ی to the preterite, as نالیدی *he was grieving,* نالیدندی *they were grieving;* this form is common in prose, as

بطری و نشاط مشغول بودندی و نغمہ ترانه از زبان چنگ و
چغانه استماع نمودندی

They were immersed in pleasure and delight, and were constantly listening to the melody of the lute, and of the cymbal.

The same letter ی added to the first and third persons of the past tense, forms the potential mood, as I نالیدهی

might, could, should, or would grieve, we might, نالیدیمی
&c. grieve; so Ferdusi in a love song,

شی دربرت گربرآسودهی
 سرفخربر آسمان سودهی

If I could sleep one night on thy bosom, I should seem to
 touch the sky with my exalted head.

And Hafiz,

آن طره که هر جعدش صد نافه، چین ارد
 خوش بودی اگر بودی بویش از خوشخوی

Those locks, each curl of which is worth a hundred musk-
 bags of China, would be sweet indeed if their scent
 proceeded from sweetness of temper.

The participle preterite is formed from the infinitive by changing ن into ا، as رسیده arrived، پاشیده sprinkled، from which participle and the auxiliary verbs بودن and شدن are made several compound tenses, and the passive voice; as ام پاشیده بودم I have sprinkled، ام پاشیده شدم I shall have sprinkled، باشم پاشیده باشم I was sprinkled.

هم جان بدان دونرکس جادو سپردادیم
 هم دل بدان دو سنبل هندو نهاده ایم

We *have* given up all our souls to those two enchanting narcissuses (eyes), we have placed all our hearts on those two black hyacinths (locks of hair).

The Persians are very fond of the participle preterite; and it is very often used by their elegant writers to connect the members of a sentence, and to suspend the sense till the close of a long period: in poetry it sometimes is used like the third person preterite of a verb, as in this fine couplet:

فروغ جام و قدح نور ماه پوشیده
عذار مغیچگان راه آفتاد زده

The brightness of the cup and the goblet obscures the light of the moon; the cheeks of the young cup-bearers steal the splendour of the sun.

In the ode from which this couplet is taken every distich ends with the word زده for *he struck*.

In composition the infinitive is contracted by rejecting خواهم شد as ن, I will be; so Hafiz,

نفس باد صبا مشک فشان خواهد شد
عالم پر دگر باره جوان خواهد شد

The breath of the western gale will soon shed musk around; the old world will again be young.

This short infinitive is likewise used after impersonal verbs, as توان کرد *it is possible to do*; باید کرد *it is necessary to do*; thus Hafiz, the Anacreon of Persia,

بسی خود نتوان بر کوهر مقصود
خیال تست که این کار بیحواله بر آید

It is impossible to attain the jewel of thy wishes by thy own endeavours; it is a vain imagination to think that it will come to thee without assistance.

And the poet quoted in the history of Gazvini,

روزگار نامه کردار شماست
بر آنجا کردار نیکو باید گماشت

The life of man is a journal, in which he must write only good actions.

The imperative is regularly formed by throwing away the termination یدن from the infinitive, as رس *arrive thou*, from رسیدن *to arrive*: the letter ب is often prefixed to the imperative, as بگو *say thou*; بترس *fear thou*; so Ferdusi in his noble satire against a king who had slighted him.

ایا شاه محمود کشور کشای
 زمن گر نترسی بترس از خدای
 خیر پدی چرا خاطر تیز من
 نترسیدی از تیغ خون ریز من

O king Mahmud, thou conqueror of regions, if thou fearest not me, at least *fear God!* why hast thou inflamed my wrathful temper? dost thou not dread my blood-dropping sword?

It must here be observed, that the negatives ن nah and ن na are changed in the imperative into م mah and م ma, as مپرس do not ask;

درد عشقی کشیده ام که مپرس
 زهر هجری چشیده ام که مپرس

I have felt the pain of love; *ask not* of whom; I have tasted the poison of absence; *ask not* from whom.

Before verbs beginning with ل alif the letters ب m and ن n and are changed into بی b and نی n, as before آr are used بیار bring thou, نیار do not bring;

ساقیا ساغر شراب بیار
 یکدو ساغر شراب ناب بیار

Boy, *bring* a cup of wine; *bring* a few more cups of pure wine.

گوشمع میارید در این جمع که امشب
در مجلس ما ماه رخ دوست تماش است
در مجلس ما عطر میامیز که جانرا
هر دم زسر لف تو خوش بوي مشاه است

Say, *bring no* tapers into our assembly, for this night the moon of my beloved's cheek is at its full in our banquet; *sprinkle no* perfume in our apartment, for to our minds the fragrance that constantly proceeds from thy locks is sufficiently pleasing.

The contracted participle used in compound epithets is exactly the same with the imperative, as انگیز *excite thou*, گینی افروز *mirth-exciting, afrooz inflame thou*, عشرت انگیز *world-inflaming, Gētī-afrōz*, the name of a fairy in the Persian tales translated by Colonel Dow.

The participles of the present tense are formed by adding ان, ا or نده to the imperative, as رسان *arriving*, رساند *a player*. and رسد *arriving*; which last participle is often used for a noun of action, as بارندہ *a player*.

From the imperative also is formed the conjunctive tense or aorist by adding to it the usual personal termination, as from آیی *come thou*, آیم *I may or will come*.

چو آفتاب می از مشیرق پیاله برآید
زیاغ عارض ساقی هزار لاله برآید

When the sun of the wine shall rise from the east of the cup, a thousand tulips will spring from the garden of the cup-bearer's cheek.

By this affected, yet lively allegory, the poet only means that “ the cup-bearer will blush when he shall present the “ wine to the guests.”

For the most part this form of the Persian verb, which the grammarians properly call the aorist, or indefinite tense, answers to the potential mood of other languages, and is governed by conjunctions as in Latin and English: this will be seen more clearly in the following example taken from the life of Nader Shah;

دانایان رهوز آگاهی و دقیقه یا بان حکمت‌های آله‌ی واضح است
که در هر عهد و او ان که اوضاع جهان مختلف و پریشان و بر
چرخ ستمگر بکام ستمکیشان گردد خداوند یکانه که مدببر

این کارخانه و مقلّب اوضاع زمانه است از فیض بی منتهای خود سعادتمندیرا موئید و در عرصه گیتی مبسوط الید کند که پر اهل مراحم و رافت بالتیام جراحات قلوب ستمدیدگان پردازد و مذاق تمای تلخکامان زهر حوادث را بشهد عدالت
شیرین سازد

It is evident to the discerning and intelligent part of mankind, that, whenever the affairs of the world are thrown into confusion, and fortune favours the desires of the unjust, the great Dispenser of events, in the effusion of his endless mercy, selects some fortunate hero, whom he supports with his eternal favour; and whom he commands to heal with the balm of benevolence the wounds of the afflicted, and to sweeten the bitter draught of their misfortunes with the honey of justice.

In which period the words گرداد *gardād*, کند *kunad*, پردازد *pardāzad*, and سازد *sāzad*, are the aorists of گردان *gardān*, پرداختن *pardākhtan*, کردن *kardan*, and ساختن *sākhtan*, governed by the conjunction گه *gē* and that.

The present tense is formed by prefixing **هی** or **هي** to the aorist, as **میدانم** *I know*, **میدانی** *thou knowest*, **میداند** *he knoweth*:

ای باد صبا بگذر آنجا که تو میدانی
واحوال دلم به گوپیدا که تو میدانی

O gentle gale, pass by the place which *thou knowest*, and disclose the secrets of my heart which *thou knowest*.

زین خوش رقم که بر گل رخسار میکشی
خط بر صحیفه، گل گلزار میکشی

With that sweet hue which *thou bearest* on the rose of thy cheek, *thou drawest* a line over the face of the garden-rose.

The particles **هی** and **هي** are sometimes joined to the verb, and sometimes separated from it, according to the pleasure of the writer, as

بعیش کوش که تا چشم میرنی برهمن
خرزان همیرسد و نوبهار هی گذرد

Pursue thy pleasures eagerly, for while thou canst close thine eye, the autumn is *approaching*, and the fresh season is *passing away*.

The letter ب prefixed to the aorist restrains it to the future tense, as برسم *I will arrive*; thus Nakshebi in his work called طوطی نامه or *the Tales of a Parrot*, Night 35,

نخشبي جد و جهد باید کرد
چونکه مردم بیار خود برسد
هر که در کارها کند جهدي
عاقبت بر مراد خود برسد

O Nakshebi, a man who desires to enjoy his beloved must be active and diligent: whoever labours diligently in his affairs, *will* at last *attain* the object of his wishes.

After having given this analysis of the Persian verb, it will be necessary to add a table of the moods and tenses as they answer to those of European languages.

Verb Active, پرسیدن *parśidān*, *to ask*.

Indicative Mood, Present Tense.

Sing.

Plur.

هي پرسم *I ask.*

هي پرسيم *we ask.*

هي پرسيد *thou askest.*

هي پرسيد *you ask.*

هي پرسد *he asks.*

هي پرسند *they ask.*

Simple Preterite.

Sing.	Plur.
I asked. پرسیدم	we asked. پرسیدیم
thou askedst. پرسیدی	you asked. پرسیدید
he asked. پرسید	they asked. پرسیدند

Compound Preterite.

I have asked.	پرسیده ام	we have asked.	پرسیده ایم
thou hast asked.	پرسیده ای	you have asked.	پرسیده اید
or he has asked.	پرسیده است	they have asked.	پرسیده اند

Preterite Imperfect.

I was asking.	هي پرسیدیم	we were asking.	هي پرسیدیم
thou wast asking.	هي پرسیدید	you were asking	هي پرسیدید
he was asking.	هي پرسیدند	they were asking	هي پرسیدند

Preterpluperfect.

I had asked.	پرسیده بودم	we had asked	پرسیده بودیم
thou hadst asked.	پرسیده بودید	you had asked	پرسیده بودید
he had asked.	پرسیده بودند	they had asked	پرسیده بودند

First Future.

Sing.

Plur.

I shall ask.

بپرسم we shall ask.

thou shalt ask.

بپرسی you shall ask.

he shall ask.

بپرسد they shall ask.*

Second Future.

I will ask. خواهیم پرسید we will ask.*thou wilt ask.* خواهید پرسید you will ask.*he will ask.* خواهد پرسید they will ask.

Imperative.

بپرسیم let us ask.

بپرس or بپرس ask thou. پرسید ask you.

بپرسد let him ask. پرسند let them ask.

Conjunctive or Aorist.

I may ask. بپرسم پرسیم we may ask.*thou mayst ask.* بپرسی پرسید you may ask.*he may ask.* بپرسد پرسند they may ask.

Potential.

I might, &c. ask. بپرسیدهی پرسیدیم we might, &c. ask.*thou mightst ask.* بپرسیدی پرسیدی you might ask.*he might ask.* بپرسیدنی پرسیدنی they might ask.

* This form is also commonly used for the imperative, as بپرسم let me ask, &c.

Compound Future.

- Sing. پرسیده باشم *I shall have asked.*
پرسیده باشی *thou shalt have asked.*
پرسیده باشد *he shall have asked.*
- Plur. پرسیده باشیم *we shall have asked.*
پرسیده باشید *you shall have asked.*
پرسیده باشند *they shall have asked.*

Infinitive.

- Present, پرسیدن *to ask*, contracted پرسید
Preterite, پرسیده بودن *to have asked.*

Participles.

- Present, پرسنده and پرسان *asking, who asks.*
Preterite, پرسیده *asked or having asked.*

Passive Voice.

Indicative Present.

- Sing. پرسیده می شوم *I am asked.*
پرسیده می شوی *thou art asked.*
پرسیده می شود *he is asked.*
- Plur. پرسیده می شویم *we are asked.*
پرسیده می شوید *you are asked.*
پرسیده می شوند *they are asked.*

Preterite.

- Sing. پرسیده شدم *I was asked.*
پرسیده شدی *thou wast asked.*
پرسیده شد *he was asked.*
- Plur. پرسیده شدیم *we were asked.*
پرسیده شدید *you were asked.*
پرسیده شدند *they were asked.*

Preterpluperfect.

- Sing. پرسیده شده بودم *I had been asked.*
پرسیده شده بودی *thou hadst been asked*
پرسیده شده بود *he had been asked.*
- Plur. پرسیده شده بودیم *we had been asked.*
پرسیده شده بودید *you had been asked.*
پرسیده شده بودند *they had been asked.*

Aorist.

- Sing. پرسیده شوم *I may be asked.*
پرسیده شوی *thou mayst be asked.*
پرسیده شود *he may be asked.*
- Plur. پرسیده شویم *we may be asked.*
پرسیده شوید *you may be asked.*
پرسیده شوند *they may be asked.*

Second Future.

Sing. پرسیده خواهم شد *I shall be asked.*

پرسیده خواهی شد *thou shalt be asked.*

پرسیده خواهد شد *he shall be asked.*

Plur. پرسیده خواهیم شد *we shall be asked.*

پرسیده خواهید شد *you shall be asked.*

پرسیده خواهند شد *they shall be asked.*

Infinitive.

Present, پرسیده شدن *to be asked.*

Preterite, پرسیده شده بودن *to have been asked.*

Negative verbs are formed by prefixing ن or ن to the affirmative in all the tenses, as

Sing. نمی دانم *I do not know,* nescio.

نمی دانی *thou dost not know,* nescis.

نمی داند *he does not know,* nescit.

Plur. نمی دانیم *we do not know,* nescimus.

نمی دانید *you do not know,* nescitis.

نمی دانند *they do not know,* nesciunt.

ندانم از چه سبب رنگ آشناي نیست

نمی قدان سیه چشم ها سیهارا

I know not why the damsels, tall as cypresses, with black eyes, bright as the moon, have not the colour of love.

Hafiz.

OF IRREGULAR VERBS.

In the ancient language of Persia there were very few or no irregularities: the imperative, which is often irregular in the modern Persian, was anciently formed from the infinitive by rejecting the termination **یدن** idan; for originally all infinitives ended in **دان** dan, till the Arabs introduced their harsh consonants before that syllable, which obliged the Persians, who always affected a sweetness of pronunciation, to change the old termination of some verbs into **تن** tan, and by degrees the original infinitives grew quite obsolete; yet they still retain the ancient imperatives and the aorists which are formed from them. This little irregularity is the only anomalous part of the Persian language, which, nevertheless, far surpasses in simplicity all other languages, ancient or modern, of which I have any knowledge. This remark on the formation of the Persian imperatives from an obsolete verb,

may be useful to those who are curious in ancient dialects; as it will enable them to trace out a considerable part of the old Persian language or Pehlevian پهلوی which has the same relation to the modern دری or Persic, as the Icelandic has to the Danish, or the Saxon to the English; and which was, perhaps, spoken in the age of Xenophon. This is the language in which the works of Zeratusht or Zoroaster are preserved, and into which the fables of Bidpai or Pilpai were first translated from the Indian: but as we rejected the Saxon alphabet to admit the Roman; so the Persians, when they embraced the religion of Mahomet, adopted the characters in which the Alcoran was written, and incorporated into their language a multitude of Arabic words and phrases.

The Persian verbs that form their imperatives, and consequently their aorists, from obsolete infinitives, may be distributed into the following classes: the old infinitives may be found by adding يدَن idan to the imperatives, and the aorists by adding to them the personal terminations.

I.

Irregulars that form their imperatives by rejecting
تن or دن

Infin.	Imper.	Aorist.
آختن <i>to draw a sabre</i>	آخ	آخم
اڑدن <i>to sow together</i>	اڑ	اڙم
آزاردن <i>to rebuke</i>	ازار	آزارم
اغوشتن <i>to embrace</i>	اغوش	اغوشم
اغيشتن <i>to cut</i>	اغيش	اغيشم
افشاردن <i>to speak idly</i>	افشار	افشارم
افشاندن <i>to sprinkle</i>	افشان	افشانم
افشري <i>to press</i>	افشر	افشم
افگندن } اوگندن } <i>to throw down</i>	افگن	افگنم
اڱندن <i>to fill</i>	اڱن	آڱنم
آوردن <i>to bring</i>	ار and آور	آرم and آورم
باقتن <i>to tinge, to weave</i>	باف	بافم
بردن <i>to bear</i>	بر	برم
پروردن <i>to feed, cherish</i>	پرور	پرورم
پژمردن <i>to wither</i>	پژمر	پژمرم
بودن <i>to be</i>	بو	بوم
خواندن <i>to read</i>	خوان	خوانم

Infin.	Imper.	Aorist.
خوردن <i>to eat</i>	خور	خورم
راندن <i>to drive</i>	ران	رانم
ریستن <i>to buzz</i>	ریس	ریسم
سپردن <i>to resign, give in charge</i>	سپر	سپرم
	and سپار	and سپارم
ستردن <i>to shave</i>	ستر	سترم
شاندن <i>to comb</i>	شان	شانم
شکافتن <i>to cleave</i>	شکاف	شکافم
شکردن <i>to hunt</i>	شکر	شکرم
شمردن <i>to number</i>	شمار	شمارم
شنودن <i>to hear</i>	شنو	شنوم
غنوودن <i>to slumber</i>	غنو	غنوم
فسردن <i>to freeze</i>	فسر	فسرم
فشردن } <i>to press</i>	فشر	فشرم
افشردن } <i>for</i>	فشار	فشارم
فگندن } <i>to throw</i>	فگن	فگنم
افگندن } <i>for</i>		
گزاردن <i>to perform</i>	گزار	گزارم
گستردن <i>to strew, spread</i>	گستر	گسترم
کشتن <i>to kill</i>	کش	کشم
کشفتن <i>to scatter</i>	کشوف	کشوفم

Infin.		Imper.	Aorist.
لَانْدَن	<i>to move</i>	لَان	لَانِم
مَانْدَن	<i>to remain</i>	مَان	مَانِم
نَشَانْدَن	<i>to fix</i>	نَشَان	نَشَانِم
هَيْشْتَن هَشْتَن	<i>to lay down</i> and <i>to lay down</i>	هَيْش	هَيْشِم

II.

Irregulars that change و into ای.

آرْزَمُودَن	<i>to try</i>	آرْزَمَای	آرْزَمَایم
آسُودَن	<i>to rest</i>	آسَای	آسَایم
افْرُزُودَن فَرْزُودَن	<i>to increase</i> or	افْرَزَای فَرْزَای	افْرَزَایم فَرْزَایم
آلُودَن	<i>to defile</i>	آلَای	آلَایم

The participle of this verb, used in compound adjectives is، آلُود خواب، as آلُود sleepy, drowned in sleep.

انْدُودَن	<i>to besmear</i>	انْدَای	انْدَایم
پَالُودَن	<i>to strain</i>	پَالَای	پَالَایم
پَتَوَودَن	<i>to measure</i>	پَتَهَای	پَتَهَایم
رَدَوَودَن	<i>to polish</i>	رَدَای	رَدَایم
سَتَوَودَن	<i>to praise</i>	سَتَای	سَتَایم

Infin.	Imper.	Aorist.
سودن <i>to stroke</i>	سای	سايم
فرمودن <i>to command</i>	فرمای	فرمایم
نمودن <i>to show</i>	نمای	نمایم
کشودن کشادن } <i>to open</i> and } کشادن	کشای	کشایم

III,

Irregulars that change ف into ب or و.

آشوفتن } آشقتن <i>to disturb</i>	آشوب	آشوبم
تافتن <i>to inflame</i>	تاب	تابم
دریافتن <i>to understand</i>	دریاب	دریابم
سفقتن <i>to bore</i>	سنبع	سنبعم

This imperative is very anomalous.

شتافتن <i>to hasten</i>	شتايب	شتايم
شگفتن <i>to blossom</i>	شكيب	شكىبم
فريغتن <i>to deceive</i>	فريپ	فريبم
کوفتن <i>to smite</i>	کوب	کوبم
نهفتن <i>to lie hid</i>	نهبن	

I have never met with this strange imperative.

يافتن <i>to find</i>	ياب	يابم
رفتن <i>to go</i>	رو	روم

Infin.

کافدن *to dig*

گفتن *to say*

شنفتن *to hear*

Imper.

کاو

گو

گوی and

شنو

Aorist.

کاوم

گويم

شном

IV.

ش س، ز خ into into س، ز خ Irregulars that change

افراختن <i>to exalt</i>	افراز	افرازم
افروختن <i>to inflame</i>	افروز	افروزم
آموزختن <i>to learn</i>	آموز	آموززم
آمیختن <i>to mix</i>	آمیز	آمیزم
انداختن <i>to throw</i>	انداز	اندازم
اندوختن <i>to gain</i>	اندوز	اندوزم
انگیختن <i>to excite</i>	انگیز	انگیزم
آویختن <i>to hang</i>	آویز	آویزم
باختن <i>to play</i>	باز	بازم
پرداختن <i>to finish</i>	پرداز	پردازم
پرهیختن <i>to beware</i>	پرهیز	پرهیزم
پختن <i>to boil</i>	پز	پزم
بیختن <i>to sift</i>	بیز	بیزم
پیختن <i>to take captive</i>	پیز	پیزم
تاختن <i>to twist</i>	تاز	تازم

Infin.	Imper.	Aorist.
تُوختن <i>to collect</i>	تُوز	تُوزم
رِيختن <i>to pour</i>	رِيز	رِيزم
ساختن <i>to prepare, make</i>	ساز	سازم
سپوختن <i>to prick</i>	سپورز	سپورزم
سوختن <i>to burn</i>	سوز	سوزم
گداختن <i>to melt</i>	گداز	گدازم
گریختن <i>to flee</i>	گریز	گریزم
نواختن <i>to soothe</i>	نواز	نوازم
شناختن <i>to understand</i>	شناس	شناسم
فروختن <i>to sell</i>	فروش	فروشم

V.

Irregulars that change ش into ر

انباشتن <i>to fill</i>	انبار	انبارم
انکاشتن <i>to think</i>	انکار	انکارم
اویاشتن <i>to swallow</i>	اوبار	اوبارم
برداشتن <i>to raise</i>	بردار	بردارم
پنداشتن <i>to suppose</i>	پندار	پندارم
داشتن <i>to have</i>	دار	دارم
گذاشتن <i>to leave</i>	گذار	گذارم
گذشتن <i>to pass</i>	گذر	گذرم
گماشتن <i>to loose, dismiss</i>	گمار	گمارم

VI.

Irregulars that reject س

Infin.	Imper.	Aorist.
اجستن <i>to plant</i>	اج	اجم
آراستن <i>to adorn, arrange</i>	آرای	آرایم
بایستن <i>to be necessary</i>	بای	بایم
پایستان <i>to accept</i>	پای	پایم
پیراستن <i>to deck</i>	پیرای	پیرایم
جستن <i>to seek</i>	جوی	جویم
دانستن <i>to know</i>	دان	دانم
روستن <i>to grow</i>	روی	رویم
زستن <i>to live</i>	زی	زیم
شستن <i>to wash</i>	شوی	شویم
گریستان <i>to weep</i>	گری	گریم
مانستن <i>to resemble</i>	مان	مانم
نگرستن <i>to view</i>	نگر	نگرم

VII.

Irregulars in ين

آفریدن <i>to create</i>	آفرین	آفرینم
چیدن <i>to gather</i>	چین	چینم
دیدن <i>to see</i>	بین	بینم
گریزدن <i>to choose</i>	گرزن	گرزنیم

VIII.

Irregulars in يِر that reject ف

Infin.

پذیرفتن *to accept*گرفتن *to take*

Imper.

پذير

گير

Aorist.

پذيرم

گيرم

IX.

Irregulars that change س into ئ

جستن *to leap*

جه

جهم

رستن *to be delivered*

ره

رهم

خواستن *to be willing, want*

خواه

خواهم

کاستن *to lessen*

کاه

کاهم

X.

Irregulars that change س into ن or د

برنشتن *to ascend*

برنشين

برنشينم

بستن *to bind*

بند

بغدم

پيونستن *to join*

پيوند

پيوندم

شکستن *to break*

شکن

شکنم

نشاستن *to cause to sit down*

نشان

نشانم

نشستن *to sit down*

نشين

نشينم

XI.

Irregulars that add ي.

Infin.	Imper.	Aorist.
زادن <i>to be born</i>	زای	زایم
کادن <i>to caress</i>	کای	کایم
کشادن <i>to open</i>	کشای	کشایم

XII.

Irregulars that reject ادن

افتادن <i>to fall</i>	افت	افتم
ایستادن <i>to stand</i>	ایست	ایستم
فرستادن <i>to send</i>	فرست	فرستم
نهادن <i>to place</i>	نه	نهم

XIII.

Irregulars not reducible to any class.

آمادن <i>to prepare</i>	آماز	آمازم
آمدن <i>to come</i>	آی	آیم
بودن <i>to be</i>	باش	باشم
خاستن <i>to rise</i>	خیز	خیزم
دادن <i>to give</i>	ده	دهم
رذن <i>to strike</i>	زن	زنم
ستدن } <i>to take</i> and ستابشن <i>to take</i>	ستان	ستانم

Infin.	Imper.	Aorist.
سہرشن to mix, compose	سریش	سریشم
کردن to do	کن	کنم
کشتن } to break and کسیختن } to break	کسیل	کسیلم
کندن to rot	کند	کندم
مردن to die	میر	میرم
نیشتن } to write and نوشتن } to write	نویس	نویسم

Example of an irregular verb.

یافت *yāftan*, *to find*. Contracted infinitive

Present Tense.

Sing.	Plur.
می یابم <i>I find.</i>	می یابیم <i>we find.</i>
ھی یابی <i>thou findest.</i>	ھی یابید <i>you find.</i>
ھی یابد <i>he finds.</i>	ھی یابند <i>they find.</i>

Preterite.

یافتمن <i>I found.</i>	یافتیم <i>we found.</i>
یافتی <i>thou foundest.</i>	یافتید <i>you found.</i>
یافت <i>he found.</i>	یافتند <i>they found.</i>

Future, or Aorist.

Sing.

Plur.

يابم يابم	<i>I shall or may find.</i>	يابیم يابیم	<i>we shall or may find.</i>
يابی يابی	<i>thou shalt or mayst find.</i>	يابید يابید	<i>you shall or may find.</i>
يابم يابم	<i>he shall or may find.</i>	يابند يابند	<i>they shall or may find.</i>

Imperative.

ياب بیاب or بیاب *find thou.* يابید *find you.*

Participles.

Present, ياب، يابا، or يابند *finding.*

Preterite, يافته *having found.*

آن به که رصیرخ نتابم
باشد که مراد دل بیابم

It is better for me not to turn my face from patience; it
may happen that I may find what my heart desires.

The contracted participles, as it has been before observed, are of great use in the composition of words, as عشرت انگیز *mirth-exciting*, from which in Arabic signifies *mirth*, and the participle of انگیخین *to excite*: but of these elegant compounds I shall speak at large in the next section.

A GRAMMAR OF THE
 OF THE COMPOSITION
 AND
 DERIVATION OF WORDS.

ONE of the chief beauties of the Persian language is the frequent use of compound adjectives; in the variety and elegance of which it surpasses not only the German and English, but even the Greek. These compounds may be multiplied without end according to the pleasure and taste of the writer; they are formed either by a noun and the contracted participle, as دل‌فریب or دل فریب *heart-alluring*; or by prefixing an adjective to a noun, as خوشبوی *sweet-smelling*; or lastly, by placing one substantive before another, as گلعنزار *rose-cheeked*.

Since one of the nouns in a compound word is often borrowed from the Arabic, a man who wishes to read the Persian books with satisfaction, ought to have a competent knowledge of both languages. I shall subjoin a list of the most elegant compounds that I can recollect; but I must express most of them in English by circumlocutions; for though we have some compound epithets which give a

grace to our poetry, yet in general the genius of our language seems averse to them. Thus آهو چشم from *a fawn*, and چشم *an eye*, a Persian epithet, which answers to the Greek ἐλαφωπις, seems very harsh in English, if we translate it *fawn-eyed*; Lady Wortley Mountague's translation *stag-eyed** is not much better, and conveys a different idea from what the Eastern poets mean to express by this epithet.

Adjectives compounded of nouns and participles.

گل افshan,	<i>shedding flowers.</i>
در افshan, durr afshān,	<i>sprinkling pearls.</i>
گوهر افshan, gōhar afshān,	<i>shedding gems.</i>
تیغ افshan, tēgh afshān,	<i>brandishing a scymitar.</i>
خون افshan, khūn afshān,	<i>dropping blood.</i>
دل آزار, dil āzār,	<i>afflicting the heart.</i>
جان آزار, jān āzār,	<i>wounding the soul.</i>
تاب افگن, tāb afgan,	<i>darting flames.</i>
بیسخ افگن bēkh afgan,	<i>tearing up roots.</i>
سنگ افگن şang afgan,	<i>casting stones.</i>
کوه افگن kōh afgan,	<i>throwing down mountains.</i>

* See her Letters from Constantinople.

مرد افگن	mard afgan,	overthrowing heroes.
عنبر آگین	cambar āgīn,	full of ambergris.
سرور آگین	surūr āgīn,	full of pleasures.
مراد آور	murād āwar,	fulfilling our desires.
دل آور	dil āwar,	stealing hearts.
جہان آرا	jahān ārā,	
and عالم آرا	Ūlam ārā,	
مجلس آرا	majlis ārā,	gracing the banquet.
دل آرا	dil ārā,	rejoicing the heart.
دل آرام	dil ārām,	giving rest to the heart.
برد آزمایا	nabard āzmā,	experienced in battle.
روح آسا	rūh āṣā,	appeasing the spirit.
جان آسا	jān āṣā,	giving rest to the soul.
خون آلود	khūn ālūd,	sprinkled with blood.
غبار آلود	ghubār ālūd,	covered with dust.
خطا آلود	khaṭā ālūd,	stained with crimes.
روح افزایا	rūh afzā,	refreshing the spirit.
بهجهت افزایا	bahjaṭ afzā,	increasing cheerfulness.
شهر اشوب	shahr ashūb,	disturbing the city;
elegantly applied to <i>beauty</i> , to which likewise the poets give the following epithet,		
روز افزون	rōz afzūn,	increasing daily.

سر افزار	شَرِّ افْرَازٍ	<i>raising his head.</i>
گردن افزار	گَرْدَنِ افْرَازٍ	<i>exalting his neck.</i>
عالم افروز	عَالَمِ افْرُوزٍ	<i>enlightening the world.</i>
جہان افروز	جَهَانِ افْرُوزٍ	
گیتی افروز	گِيَتِي افْرُوزٍ	<i>enflaming the universe.</i>
معرکه افروز	مَعْرِكَه افْرُوزٍ	<i>kindling the fight.</i>
بوستان افروز	بَوْسَطَانِ افْرُوزٍ	<i>inflaming the garden,</i> a beautiful epithet for the anemone.
دانش آموز	دَانِشِ آمُوزٍ	<i>skilled in science.</i>
کار آموز	کَارِ آمُوزٍ	<i>expert in affairs.</i>
مشدہ آمیز	مُشَدَّهٗ آمِيزٍ	<i>mixed with joyful tidings.</i>
This participle آمیز is used in a great variety of compounds.		
Rahat آمیز	رَاحَةٌ آمِيزٍ	<i>giving rest.</i>
ستم آمیز	سِتَامٌ آمِيزٍ	<i>full of threats.</i>
شهد آمیز	شَهْدٌ آمِيزٍ	<i>mixed with honey.</i>
رنگ آمیز	رَنْگٌ آمِيزٍ	<i>mixed with colours, that is,</i> <i>deceitful.</i>
پرتوانداز	پَرْتُوَانَدَازٍ	<i>darting rays.</i>
دهشت انداز	دَهْشَتِ انَدَازٍ	<i>striking with fear.</i>
آتش انداز	أَتِيشٌ انَدَازٍ	<i>casting out fire.</i>
تیرانداز	تَيْرٌ انَدَازٍ	<i>shooting arrows.</i>

ظلمت اندوز	ظُلْمَاتٌ اَنْدُوزٌ, žulmať andōž,	<i>gathering darkness,</i>
		<i>an epithet of the night.</i>
عہرت اندوز	عَبْرَتْ اَنْدُوزٌ, ībrať andōž,	<i>attracting wonder.</i>
التفات انگیز	الْتَفَاتٌ اَنْجِيزٌ, iltifāt angēž,	<i>exciting respect.</i>
خلوص انگیز	خَلُوصٌ اَنْجِيزٌ, khulūš angēž,	<i>promoting sincerity.</i>
فتنه انگیز	فَتْنَهٌ اَنْجِيزٌ, fiṭnah angēž,	<i>raising a tumult.</i>
خجلت انگیز	خَجْلَتٌ اَنْجِيزٌ, khajlať angēž,	<i>causing blushes to rise.</i>
خفقان انگیز	خَفْقَانٌ اَنْجِيزٌ, khafakān angēž,	<i>making the heart beat.</i>
ارشاد انگیز	اَرْشَادٌ اَنْجِيزٌ, irshād angēž,	<i>producing safety.</i>
مردم اوبار	مَرْدَمٌ اَوْبَارٌ, mardam ḍbār,	<i>devouring men.</i>
جان افرین	جَانٌ اَفْرِينٌ, jān afrīn,	<i>that created the soul.</i>
دل بر	دَلٌ بَرٌ, dil bar,	<i>a ravisher of hearts.</i>
سایه پرور	سَایَهٌ پَرْوَرٌ, šāyah parwar,	<i>bred in the shade,</i>
		<i>an epithet for an ignorant young man who has not seen the world.</i>
علماء پرور	عُلَمَاءٌ پَرْوَرٌ, eulamā parwar,	<i>cherishing learned men.</i>
تن پرور	تَنٌ پَرْوَرٌ, ṭan parwar,	<i>nourishing the body.</i>
عشق باز	عُشْقٌ بَازٌ, eishk bāž,	<i>sporting with love.</i>
پوزش پذیر	پَوْزِشٌ پَذِيرٌ, pōžish pažīr,	<i>accepting an excuse.</i>
ترانه پرداز	تَرَانَهٌ پَرْدَازٌ, turānah pardāž,	<i>composing tunes,</i>
		<i>a musician.</i>
سخن پرداز	سَخْنٌ پَرْدَازٌ, šakhun pardāž,	<i>composing sentences,</i>
		<i>an orator.</i>

نَقل بَندٍ	naklä band,	<i>compiling narratives.</i>
عَدُوبَندٍ	ədūl band,	<i>that enslaves his enemies.</i>
فِتْنَة بَيْزٍ	fiṭnah bēž,	<i>spreading sedition.</i>
عَطْرَبَيْزٍ	əṭar bēž,	<i>shedding perfume.</i>
نَادِرَه بَيْرَاهِ	nādarah pīrā,	<i>collecting memorable events.</i>
آسْمَان پَيْونَدٍ	āṣmān paywand,	<i>reaching the sky.</i>
عَالِمَتَابٍ	əälām ṭāb,	<i>inflaming the world.</i>
دُولْجُوِي	dawlat jöyi,	<i>an epithet of the sun.</i>
گَلْ چِين	gul chīn,	<i>wishing prosperity.</i>
شَغُوفَه چِين	shagūfah chīn,	<i>gathering roses.</i>
سَخْنَه چِين	şakhun chīn,	<i>cropping flowers.</i>
سَخْنَه چِين	şakhun chīn,	<i>collecting words,</i>
		<i>an informer.</i>
سَحْرَه خَيْزٍ	şahar khēž,	<i>rising in the morning.</i>
خَوْشُخَوان	khūsh kh'ān,	<i>sweetly singing.</i>
جَهَانَدَار	jahāndār,	<i>possessing the world.</i>
نُكْتَه دَان	noktah dān,	<i>skilful in subtleties.</i>
خَرْدَه بَين	khurdah bīn,	<i>seeing minute objects.</i>
سَخْنَه رَان	şakhun rān,	<i>lengthening his discourse.</i>
كَامْرَان	kāmrān,	<i>gaining his desires.</i>
خُون رَيز	khūn rēz,	<i>shedding blood.</i>

شکر ریز	shakār rēz,	<i>dropping sugar.</i>
گهر ریز	gohār rēz,	<i>scattering jewels.</i>
اشک ریز	ashk̄ rēz,	<i>shedding tears.</i>
غمزادا	ghamžadā,	<i>dispersing care.</i>
ظلمت زدا	žulmaṭ žadā,	<i>dispelling darkness.</i>
رهن	rahžan,	<i>infesting the way, a robber.</i>
سحر ساز	sihr šāz,	<i>preparing enchantments.</i>
دلستان	dilšīṭān,	<i>ravishing hearts.</i>
دلسوز	dilšōz,	<i>inflaming the heart</i>
جان شکار	jān shikār,	<i>a hunter of souls.</i>
عمر شکاف	umr shikāf,	<i>destroying life.</i>
صف شکن	ṣaf shikan,	<i>breaking the ranks.</i>
انجم شما	anjum shumār,	<i>equal to the stars in number.</i>
کارشناس	kār shināṣ,	<i>skilful in business.</i>
شکر فروش	shakār farōsh,	<i>selling sugar.</i>
خود فروش	khūd farōsh,	<i>boasting of himself.</i>
ناظر فریب	nāżar farēb,	<i>deceiving the beholder.</i>
جگر گداز	jīgar gudāz,	<i>melting the heart.</i>
صما گداز	ṣummā gudāz,	<i>dispelling a calamity.</i>
ضیا گستر	žayā guştar,	<i>spreading light.</i>
عالمگیر	عالام gīr,	<i>subduing the world.</i>
دلكشا	dilkushā,	<i>rejoicing the heart.</i>

کشور کشا	kishwar kushā,	<i>conquering provinces.</i>
اورنگ نشین	awrang nashīn,	<i>sitting on a throne.</i>
ویرانه نشین	wayrānah nashīn,	<i>inhabiting a desert.</i>
رهنمای	rahnamā,	<i>showing the way.</i>
غريب نواز	gharīb nawāz,	<i>kind to strangers.</i>
بربط نواز	barbuṭ nawāz,	<i>tuning a lute.</i>
کامیاب	kāmyāb,	<i>who finds what he desires.</i>

II.

Words compounded of adjectives and nouns.

خوب روی	khūb rōyi,	<i>with a beautiful face.</i>
پاکیزہ خوی	pākīzah khōyi,	<i>having pure intentions.</i>
خوشخوی	khūsh khōyi,	<i>of a sweet disposition.</i>
پاکدامن	pākdāman,	<i>with unblemished virtue.</i>
خوب آواز	khūb āwāz,	<i>with a good voice.</i>
خوب رایحہ	khūb rāyḥah,	<i>with a pleasing scent.</i>
خوش الحان	khūsh alḥān,	<i>with sweet notes,</i>

an epithet of the nightingale, as in this elegant distich,

دونق عهد شبابست دگر بستانرا
میرسد مژده گل بلبل خوش الحانرا

The brightness of youth again returns to the bowers;
 The rose sends joyful tidings to the nightingale with
 sweet notes.

خوش رفتار khūsh raftār,	<i>walking gracefully.</i>
شیرینکار shīrīnkār,	<i>with gentle manners.</i>
شیرین دهان shīrīn dahān,	<i>with a sweet mouth.</i>
سیاه چشم ḥashm,	<i>black-eyed.</i>

The compounds of this form are very numerous, and may be invented at pleasure.

III.

Adjectives compounded of two nouns.

Each of these epithets is a short simile.

پری روی parī rōyi,	<i>} with the face of an angel.</i>
پری پیکر parī paykar,	
پری رخسار parī rōkhśār,	<i>with the cheeks of an angel.</i>
جمشید کلاه Jamshīd kulāh,	<i>with the diadem of Gemshid.</i>
دارا حشمت Dārā ḥashmat,	<i>with the troops of Darius.</i>
سیمین ساق sīmīn sāk,	<i>with legs like silver.</i>
شکر لب shakar lab,	<i>with lips of sugar.</i>
طوطی گفتار tūtī guftār,	<i>talking like a parrot.</i>

گونچه لب	gunchahī lab,	<i>with lips like rose-buds.</i>
سمن بوی	şaman bōyi,	<i>with the scent of jessamine.</i>
سمن بر	şaman bar,	<i>with a bosom like jessamine.</i>
گلرخ	gulrōkh,	<i>with cheeks like roses.</i>
گلروی	gulrōyi,	<i>with a rosy face.</i>
مشکبوی	muskh bōyi,	<i>with the scent of musk.</i>
یاقوت لب	yākūt lab,	<i>with lips like rubies..</i>
شیر دل	shēr dil,	<i>with the heart of a lion.</i>

When we consider the vast number of epithets that may be compounded after these three forms, and that those epithets are often used for substantives without a noun being expressed, we must allow that the Persian language is the richest in the world. These compounds are thought so beautiful by the Persian poets, that they sometimes fill a distich with them, as

ماهروی مشکبوی دلکشی
جان فرای دلفریزی همراهی

A damsel with a face like the moon, scented like musk,
a ravisher of hearts, delighting the soul, seducing the
senses, beautiful as the full moon.

The particle هم 'ham, *together*, prefixed to nouns, forms another elegant class of compounds implying *society* and *intimacy*, as

هماشیان	hamāshiyān,	<i>of the same nest.</i>
هماهنگ	hamāhang,	<i>of the same inclination.</i>
همبزم	hambažm,	<i>of the same banquet.</i>
همبستر	hambiṣṭar,	<i>lying on the same pillow.</i>
همخوابه	hamkh'ābah,	<i>sleeping together.</i>
همدم	hamdam,	<i>breathing together, that is, very intimately connected.</i>

The particles نا *not*, کم *little*, and بی *without*, are placed before nouns to denote privation, as نا نامید *hopeless*, نا شناس *ignorant*, نا شگفتہ *a rose not yet blown*; کمبها *of little value*, بی باک *with little sense*; بی امان *fearless*, بی تامل *merciless*: this particle is often joined to Arabic verbs, as بی تاممل *inconsiderate*, بی ترتیب *irregular*.

Example.

بعد ازین نامترادر هر کجا خواهم نوشت
بی حقیقت بی مروت بی وفا خواهم نوشت

Henceforth, wherever I write thy name, I will write
false, unkind, and faithless.

Names of agents are generally participles active in ندہ, as سازندہ *sāzandah*, a *composer*; or they are formed by adding گر *gar*, or بان *bān* to a substantive, as قلمگار *qalmāgar*, a *writer*, زرگر *zargār*, a *gardener*.

Nouns of action are often the same with the third person preterite of a verb, as خرید و فروخت *buying and selling*, آمد و شد *coming and going*.

Adjectives implying possession or plenty are formed by adding to nouns the terminations سار *sār*, گین *gīn*, مند *mand*, ناگ *nāg*, وار *wār*, or ور *war*, as شرمیسار *sharmisār* *bashful*, زهرناگ *zehr nāg* *sorrowful*, دانشمند *dānshmand* *learned*, غمگین *ghamgīn* *venomous*, امیدوار *āmid wār* *hopeful*, جانور *jānūr* *having life*.

The Arabic words ذو *zū*, صاحب *ṣāhib* and اهل *ahl* prefixed to nouns form likewise adjectives of possession, as صاحب جمال *majeslīc*, dignitate præditus, ذو جلال *zū jallāl* beautiful, venustate præditus, اهل حکمت *ahl ḥikmat*, sapientia præditus. We may here observe, that the Indians use a great variety of phrases purely Arabic, some as proper names and titles of chiefs and princes, and others as

epithets or constant adjuncts to substantives; such are the names شَجَعُ الدَّوْلَةِ Shuja'ud'dawlah, نَجْمُ الدَّوْلَةِ Najmud-dawlah, سَرَاجُ الدَّوْلَةِ Shamṣud'dawlah, which signify in Arabic *the force, the star, the sun, and the lamp of the state*; such also is the title which they gave Lord Clive, زَبْدَةُ الْمُلْكِ Zubda'ūlmulķ, *the flower of the kingdom*; in the same manner they seldom mention the province of بنگاله Bangālah without adding, by way of epithet, جَنَّتُ الْبَلَادِ jannaṭulbalād, *the paradise of regions*, an Arabic title given to that province by آورنگزیب Awrangzēb.

Some adjectives are formed from nouns by adding يَنِّ in, as زَمَرَدِينِ *fiery*, زَرَيْنِ *golden*, زَمْرَدِينِ *made of emeralds*.

The termination اَنَّه anah added to substantives forms adverbs that imply a kind of similitude, as دَانِيَاَنَّه prudently, like a prudent man, هَرَدَانَه courageously, like a man of courage.

Adjectives of similitude are formed by adding آسَا āṣā, سَا sā, or وَشْ wash, to substantives, as عَنْبَرَ آسَا ambar āṣā, like ambergris, مَسْكَ آسَا like musk, جَنَّتَ آسَا like paradise; غَنْچَه وَشْ like magic; سَحْرَ سَا like a rose-bud, قَمْرُوْشَ مَهْوَشْ like the moon.

Some adjectives and adverbs are formed by nouns doubled with the letter ل alif between them, as لب up to the brim, سراسر from the beginning to the end, رنگانگ or گوناگون many-coloured.

Example.

روضه ماء نهرها سلسال
دوحة سبع طیرها موزون
آن پراز لالهای رنگانگ
وین پراز میوهای گوناگون

A garden, in which were the clearest rivulets, an orchard in which the notes of the birds were melodious; the one was full of *many-coloured* tulips, the other full of fruits *with various hues*

The two first lines of this tetrastich are in pure Arabic.

The termination فام fām, as well as گون gūn, denotes colour, as گلگون rose-coloured, زمردفام emerald-coloured.

From the compounds above-mentioned, or any other adjectives, compounded or simple, may be formed abstract substantives by adding ی, as

شُرْهَسَارِيٌّ *bashful*, شُرْهَسَارِيٌّ *bashfulness*.

دَانِشْمَنْدِيٌّ *learned*, دَانِشْمَنْدِيٌّ *learning*.

سِيَاهٌ *black*, سِيَاهِيٌّ *blackness*.

If the adjective end in *s* the abstract is made by changing *s* into *كِيٰ*, as بِيْگَانْگِيٰ *new*, بِيْگَانْگِيٰ *novelty*.

Other abstracts are made either by adding اَرْ to the third person of the past tense, as دِيدَارٌ *sight*, گَفَتَارٌ *speech*, رَفَتَارٌ *motion*; or by adding شِيٰ to the contracted participle, اَسَايِشٌ *rest*, اَزْفَنَايِشٌ *praise*, سِيَايِشٌ *temptation*.

The letter لِ alif added to some adjectives makes them abstract nouns, as گَرْمٌ *warm*, گَرْمًا *warmth*.

Nouns denoting the place of any thing are formed by the terminations اِسْتَانٌ *istān*, دَانٌ *dan*, زَارٌ *zār*, گَاهٌ *gāh*, or جَاءٌ *jā*, as

نَگَارِسْتَانٌ *nagaristān*,* *a gallery of pictures*.

* The five first of these names are the titles of as many excellent books: the *Bahāristān* and *Gulistān* are poetical compositions by *Jāmī* and *Sūdī*; the *Nagāristān* is a very entertaining miscellany in prose and verse; and the *Shakardān* is a miscellaneous work in Arabic upon the history of Egypt: as to the *Sambulistān*, I have seen it quoted, but recollect neither the subject, nor the name of its author. The Greeks sometimes gave these flowery titles to their books; thus Pamphilus published a treatise on different subjects, which he called Λειμών *a meadow*; and Apostolius compiled an Ἰωνία *Iōnia* *in itself* *a garden of violets*, or a collection of proverbs and sentences.

بہارستان	bahārīstān,	<i>the mansion of the spring.</i>
گلستان	gulīstān,	<i>a bower of roses.</i>
شکردان	shakardān,	<i>a chest of sugar.</i>
شکرستان	shakarīstān,	
سنبلستان	sambulīstān,	<i>a garden of hyacinths.</i>
شیرستان	shērīstān,	<i>the country of lions.</i>
جنستان	ginistān;	<i>fairy-land.</i>
گلزار	gulzār,	<i>a bed of roses.</i>
لالهزار	lālahīzār,	<i>a border of tulips.</i>
عبدالگاه	eibādatgāh,	<i>a place of worship.</i>
خواب جا	khāb jā,	<i>the place of sleep, a bed.</i>

The learner must remember, that when these compounds are used as distinct substantives, the termination ان of the plural, and ار of the oblique case, must be added to the end of them, as

Sing. Nom.	شیرین دهن	<i>a girl with sweet lips.</i>
Obl.	شیرین دهنرا	
Plur. Nom.	شیرین دهنان	<i>girls with sweet lips.</i>
Obl.	شیرین دهنانرا	

The Persian verbs are compounded either with nouns and adjectives, or with prepositions and other particles.

The verbs chiefly used in the first sort of composition are ساختن *to do*, آوردن *to bring*, داشتن *to have*, کردن *to make*, خوردن *to devour*, فرمودن *to strike*, گردیدن *to bear*, نمودن *to show*, گشتن or گرفتن *to become*, آمدن *to come*, دیدن *to see*, گرفتن *to take*, and یافتن *to find*. The most common of these is کردن which is joined in all its inflexions to a multitude of Arabic gerunds or verbal nouns, as well as to Persian adjectives and participles, as

اقرار کردن *iqrār kardan*, *to confess*.

انتظار کردن *intīzār kardan*, *to expect*.

رجوع کردن *rujū' kardan*, *to return*.

تمام کردن *tamām kardan*, *to complete*.

پُر کردن *pur kardan*, *to fill*.

ترک کردن *tark kardan*, *to leave*.

طلع کردن *tulū' kardan*, *to rise (oriri)*.

Thus Hafiz,

صبسست ساقیا قدحی پر شراب کن

دور فلک درنگ ندارد شتاب کن

خورشید می زمشرق ساغر طلوع کرد

گربک عیش می طلبی ترک خواب کن

It is morning; boy, *fill* the cup with wine: the rolling heaven makes no delay; therefore *hasten*. The sun of the wine *rises* from the east of the cup: if thou seekest the delights of mirth, *leave thy sleep*.

حجوم آوردن	hujūm āwardan,	<i>to assault.</i>
یاد آوردن	yād āwardan,	<i>to remember.</i>
عجب داشتن	eajab dāshṭān,	<i>to wonder.</i>
معذور داشتن	ma'zūr dāshṭān,	<i>to excuse.</i>
حسد بردن	ḥasad burdan,	<i>to envy.</i>
اعتقاد بردن	i'tikād burdan,	<i>to believe.</i>
غم خوردن	ghamm khūrdan,	<i>to grieve.</i>
سوگند خوردن	śōgand khūrdan,	<i>to swear.</i>
روشن ساختن	rōshan ṣākhṭān,	<i>to enlighten.</i>
ترساختن	ṭar ṣākṭān,	<i>to moisten.</i>
التفات نمودن	iltifāt namūdan,	<i>to esteem</i>
مدھوش گشتن	madhōsh gashṭān,	<i>to be astonished.</i>
غمناگ گردیدن	ghamnāg gardīdan,	<i>to be afflicted</i>
پدید آمدن	padīd āmadan,	<i>to appear.</i>
احسان دیدن	ihsān dīdan,	<i>to be benefited.</i>
پرورش یافتن	parwarish yāftān,	<i>to be educated.</i>
قرار گرفتن	karār griftān,	<i>to be confirmed.</i>

The verbs زدن **فرمودن** and نعره زدن **ناخراھی زدان** are very frequently used in composition, as نعره زدان **naخراھی žadan** *to call aloud*, فکر فرمودن **fikr farmūdan** *to consider*; thus Jalāluddīn Rōžbahār,

تا بحمد تو نعره زد بلبل
همه گوشم چون درخت گل

While the nightingale sings thy praises with a loud voice,
I am all ear, like the rose-tree.

And Hafiz,

فکر معقول بفرمایگل بیخار نجاست

Consider attentively; where is a rose without a thorn?

Some of the particles, with which verbs are compounded, are significant, and others redundant and ornamental, as

در آمدن	dar āmadan,	<i>to enter.</i>
در آوردن	dar āwardan,	<i>to bring in.</i>
در خواستن	dar kh'āṣṭān,	<i>to require.</i>
در یافتن	dar yāṣṭān,	<i>to understand.</i>
بر آمدن	bar āmadan,	<i>to ascend.</i>
بر گشتن	bar gashṭān,	<i>to return.</i>
بر آسودن	bar āṣūdan,	<i>to rest.</i>

- باز داشتن bāz dāshṭan, *to withhold.*
 فرود آمدن farōd āmadan, *to descend.*
 واپس داشتن wāpaš dāshṭan, *to detain.*
 سر دادن šar dādan, *to banish, to confine to a place.*

In the present tense of a compound verb the particle **هی** is inserted between the two words of which it is composed, as پر کردن *to fill.*

Sing.

Plur.

پرمی کنم	I fill	پرمی کنیم	<i>we fill.</i>
پرمی کنی	<i>thou fillest.</i>	پرمی کنید	<i>you fill.</i>
پرمی کند	<i>he fills.</i>	پرمی کنند	<i>they fill.</i>

Sometimes the two words of which a verb is compounded are placed at a great distance from each other, as

صبا بلطف بگو آن غزال رعنارا
 که سربکوه و بیابان توداده همارا

O western breeze, say thus to yon tender fawn, thou hast confined us to the hills and deserts,

where سر دادن the preterite of *to confine, reléguer,* is separated by three words. The noun سر has a number of different senses, and is therefore the most

difficult word in the Persian language; it signifies *the head*, *the top*, *the point*, *the principal thing*, *the air*, *desire*, *love*, *will*, *intention*, &c. and sometimes its meaning is so vague that it seems a mere expletive, though the Persians undoubtedly feel its force.

There are derivative verbs in Persian, as in Hebrew and Arabic, which may be called *causals*; they are formed from the transitive verbs by changing يَدِن **یدن**, and sometimes into ایانیدن **ایانیدن**, as

تابانیدن **تابانیدن** to shine. تابانیدن **تابانیدن** to cause to shine.
and تابایانیدن **تابایانیدن** to cause to shine.

رسیدن **رسیدن** to arrive. رسانیدن **رسانیدن** to cause to arrive, to conduct, bring.

یارب آن آهوی مشکین بختن بازرسان
و آن سهی سرو خرامان بچمن بازرسان

O heaven! bring that musky fawn back to Khoten;
bring back that tall waving cypress to its native garden.

OF PERSIAN NUMBERS.

The numerals and invariable parts of speech belong more properly to a vocabulary than to a grammar; but for the use of such as will take the trouble to learn them by heart, I will here subjoin the most common of them :

۱	ا	یک yak	one.
۲	ب	دو dō,	two.
۳	ج	سه seh,	three.
۴	د	چهار chahār,	four.
۵	ه	پنج panj,	five.
۶	و	شش shash,	six.
۷	ز	هفت haft,	seven.
۸	ح	هشت hashṭ,	eight.
۹	ط	نه nuh,	nine.
۱۰	ی	ده dah,	ten.
۱۱	یا	یازده yāzdaḥ,	eleven.
۱۲	یب	دوازده dowāzdaḥ,	twelve.
۱۳	یچ	سیزده sēzdaḥ,	thirteen.
۱۴	ید	چهارده chahārdah,	fourteen.
۱۵	یه	پانزده pānždaḥ,	fifteen.

۱۶	بیو	شانزدہ	shānždah̄, <i>sixteen.</i>
۱۷	بیز	هفده	hafdhah̄, <i>seventeen.</i>
۱۸	بیج	ہشده	hashdah̄, <i>eighteen.</i>
۱۹	بیطا	نوزده	nūždah̄, <i>nineteen.</i>
۲۰	ک	بیست	bīšt, <i>twenty.</i>
۲۱	کا	بیست و یک	bīšt wa yak̄, <i>twenty-one.</i>
۳۰	ل	سی	šī, <i>thirty.</i>
۴۰	م	چهل	chehal, <i>forty.</i>
۵۰	ن	پنجاہ	panjāh̄, <i>fifty.</i>
۶۰	س	ششت	shašt̄, <i>sixty.</i>
۷۰	ع	هفتاد	haftād, <i>seventy.</i>
۸۰	ف	هشتاد	həshtād, <i>eighty.</i>
۹۰	ص	نود	nawad, <i>ninety.</i>
۱۰۰	ق	صد	šad, <i>a hundred.</i>
۲۰۰	ر	دوصد	dōšad, <i>two hundred.</i>
۳۰۰	ش	سیصد	šešad, <i>three hundred.</i>
۴۰۰	ت	چهارصد	chahāršad, <i>four hundred.</i>
۵۰۰	ث	پانصد	pānšad, <i>five hundred.</i>
۶۰۰	خ	ششصد	shashšad, <i>six hundred.</i>
۷۰۰	ذ	هفتصد	haftšad, <i>seven hundred.</i>
۸۰۰	ض	هشتصد	hashtšad, <i>eight hundred.</i>
۹۰۰	ظ	نھیصد	nuhšad, <i>nine hundred.</i>

۱...	ع	هزار <i>hažār</i> ,	<i>a thousand.</i>
۱.....	یغ	ده هزار <i>dah̄ hažār</i> , <i>ten thousand.</i>	
۱.....	قغ	صد هزار <i>ṣad hažār</i> , <i>a hundred thousand.</i>	

or لک *lak*

ORDINALS.

نخستین	nukhuštīn,	<i>first.</i>
دوم	dōwum,	<i>second.</i>
سیوم	ṣēwum,	<i>third.</i>
چهارم	chahārum,	<i>fourth.</i>
پنجم	panjum,	<i>fifth.</i>

All the other ordinals are formed in the same manner by adding م to the cardinal numbers.

A D V E R B S.

بسیار	bisyār,	<i>much.</i>	اندک	andak̄,	<i>little.</i>
اینجا	īnjā,	<i>here.</i>	آنجا	ānjā,	<i>there.</i>
آن	آن	نیز اگر فرستم	آن	جنا	
		تحفه مختصر چه باشد			

If I could send my very soul to that place, how trifling a present would it be!

از اینجا	aż īnjā, <i>hence.</i>	از آنجا	aż ānjā, <i>thence.</i>
اینسو	īnshū, <i>hither.</i>	آنسو	ānsū, <i>thither.</i>
کجا	kujā, <i>where or whither.</i>	از کجا	aż kujā, <i>whence.</i>
هر کجا که	har kujā keh, <i>wheresoever.</i>		
بیرون	bērūn, <i>without.</i>	درون	darūn,
		or	andarūn, } <i>within.</i>

نوازنده بلبل بیانگ اندرون

کرازنده آهو بیانگ اندرون

The nightingales were warbling in the garden, and the fawns were sporting on the hills.

فرو	farō, } <i>below.</i>	بالا	bālā, <i>above.</i>
فروند	farōd, } <i>below.</i>		
ان بلا نبود که از بالا بود			

That evil which comes from *above* is not evil.

بامداد	b'amdād,	سحرگاه	sahargāh, } <i>in the morning.</i>
سحر	sahar,		
شامگاه			shāmgāh, <i>in the evening.</i>

دی	dī, <i>yesterday.</i>	فردا	fardā, <i>to-morrow.</i>
پیش	pēsh, <i>before.</i>	پس	pas, <i>after.</i>

اکنن	aķnun,	<i>now.</i>	آنگاه	āngāh,	<i>then.</i>
چون	chūn,	<i>when.</i>	هماندم	hamāndam,	<i>directly.</i>
هرگز	hargiż,	<i>ever.</i>	هرگزنه	hargiżnah̄,	<i>never.</i>
هنوز	ħanūž,	<i>yet.</i>	بعد از آن	baęd aż ān,	<i>afterward.</i>
تا	ṭā,	<i>until.</i>	همیشه	ħamīshah̄,	<i>always.</i>
باری	bārī,	<i>once.</i>	دیگر بار	dīgarbār,	<i>again.</i>
هم	ħam,	<i>also.</i>	بیز	nīż,	<i>even.</i>

The following six adverbs are nearly synonymous, and signify, *as, like, in the same manner as;*

همچو	ħamchū,	همچون	ħamchūn,
چنین	chunīn,	همچنین	ħamchunīn,
چنانچه	chunāncheh̄,	چنانکه	chunānkeh̄.
کو	kū, <i>where?</i>	چرا	charā, <i>wherefore?</i>

چند *chand, how many?*

از بهر چه	aż bah̄r cheh̄,	<i>on what account?</i>	چگونه	cheğūnah̄,	<i>how or what.</i>
اینک	īnak,	<i>behold!</i>	کاش	kāsh,	<i>would!</i>
مگر	magar,	<i>perhaps.</i>	مبادا	mabādā,	<i>lest by chance.</i>
هم	ħam,	<i>together.</i>	تنهایا	ṭanhā,	<i>alone.</i>

and بهم

baħam,

CONJUNCTIONS.

و	ō, va, or wa, <i>and.</i>	هم	ham, or نیز nīž, <i>also.</i>
يا	yā, <i>or.</i>	اگر	agar, or گر 'gar, <i>if.</i>
اگرچه	agarcheh, گرچه garcheh, <i>though.</i>		
اما	ammā, لیکن lēkan, <i>but.</i>	بل	bal, بلکہ balkeh, <i>but.</i>
هرچند	harchand, هرچندکه harchandkeh, <i>although.</i>		
بنابرین	banābarīn, <i>therefore.</i>	پس	pas, <i>then, moreover.</i>
کہ	keh, <i>since.</i>	زیرا	zérā, <i>because.</i>
مگر	magar, <i>unless.</i>	جز	jūž, <i>except.</i>

PREPOSITIONS.

از	až or ز 'z, <i>from, by, of.</i>	ابر	abar, or بار bar, <i>upon</i>
پس	pas, <i>after.</i>	پیش	pēsh, <i>before.</i>
به	bah, or ب ba, joined to the noun, <i>to.</i>		
با	bā, <i>with.</i>	بی	bī, <i>without.</i>
پهلوی	pahlawī, <i>near.</i>	در	dar, <i>in.</i>
برای	barāy, بجھت bajehat, <i>for.</i>		
از جهت	až jehat, از بھر až bah̄r, <i>on account of.</i>		
میان	miyān, <i>between.</i>	سوی	suwī, <i>toward.</i>
فروند	farōd, <i>beneath.</i>	زیر	zir, <i>under.</i>
زیر	žabar, <i>above.</i>	نرد	nažd, <i>near.</i>

INTERJECTIONS.

ای ayā, ایها ayhā, *oh!* آه āh, *ah!*
 دریغا or دریغه darēghā, *alas!*

Thus in the tale of the merchant and the parrot by
 Jalāluddīn Rūmī,

ای دریغا و ای دریغا و ای دریغه
 کانچنان ماهی نهان شد زیو میغ

Alas ! alas ! that so bright a moon should be hidden by
 the clouds !

فغان fighān and افسوس afşos are likewise interjections
 that express grief: thus in a tetraстиch by the sultan Togrul
 Ben Erslan,

دیروز چنان وصال جان فروزی
 و امروز چنین فراق عالم سوزی
 افسوس که بر دفتر عمرم ایام
 آنرا روزی نویسد اینرا روزی

Yesterday the presence of my beloved delighted my soul ;
 and to-day her absence fills me with bitterness ; alas !
 that the hand of fortune should write joy and grief
 alternately in the book of my life !

This great hero and poet was the last king of the Seljukian race: he was extremely fond of Fardōsī's poetry, and in the battle in which he lost his life, he was heard to repeat aloud the following verses from the Shāhnāmāh:

چو برخاست از لشکر کش گرد
 رخ نامداران ما گشت زد
 من این گرز یکزخم برداشتم
 سپه را هم انجای بگذاشت
 خروشی برآورد اسیم چو پیل
 زمین شد پریشان چو دریای نیل*

When the dust arose from the approaching army, the cheeks of our heroes turned pale; but I raised my battle-ax, and with a single stroke opened a passage for my troops: my steed raged like a furious elephant, and the plain was agitated like the waves of the Nile.

* These lines are quoted by d'Herbelot, p. 1029, but they are written differently in my manuscript of *Fardōsī*, which I have here followed.

OF THE PERSIAN SYNTAX.

THE construction of the Persian tongue is very easy, and may be reduced to a few rules, most of which it has in common with other languages. The nominative is usually placed before the verb, with which it agrees in number and person, as in this pious sentence of a Persian philosopher,

از پرچه آمده، اگر آمده، که علم اویین و اخیرین بیاموزی
 این راه روا نیست این همه خالق داند و اگر آمده، که اورا
 جویی آنچا که اول قیام برگرفتی او خود آنجا بود*

Wherfore art thou come? if thou art come to learn the science of ancient and modern times, thou hast not taken the right path: the *Creator knoweth* all this; and if thou art come to seek him, know that where thou first wast fixed, there he was present.

* See the Bibliotheque Orientale, p. 950.

yet it is remarkable, that many Arabic plurals are considered in Persian as nouns of the singular number, and agree as such with verbs and adjectives, as

از آمدن بهار از رفتن دی
اوراق حیات ما میگردد طی

By the approach of spring, and the return of December,
the leaves of our life are continually folded.

where اوراق the plural of ورق *a leaf*, governs میگردد in the singular.

There is another strange irregularity in the Persian syntax ; the cardinal numbers are usually joined to nouns and verbs in the singular, as هزار و یک روز *a thousand and one days*.

نسیم زلفت اگر بگذرد بتربیت حافظا
زخاک گالبدش صد هزار لاله برآید

If the gale shall waft the fragrance of thy locks over the tomb of Hafiz, *a hundred thousand flowers will spring from the earth that hides his corse.*

These idioms, however, are by no means natural to the Persian, but seem borrowed from the Arabs, who say, الف ليلة و ليلة *a thousand and one nights.* In Arabic

too a noun of the plural number, if it signify a thing without life, requires a verb in the singular, and that of the feminine gender, for the Arabic verbs have distinct genders like nouns, as

خَرَّتُ الْأَنْهَارُ وَالْأَغْصَانُ مَالَتْ لِلْسَجْدَةِ

The rivers murmured, and the branches were bent to adore their Maker.

فَاضَتْ أَقْدَاحُهُمْ كَاحِدًا قِيَ

Their cups overflowed with wine, and my eyes with tears.

Most active verbs require the oblique case in را after them, as

اگر آن ترک شیرازی بدست ارد دل مارا
بخارا هندویش بخشش سمرقند و بخارا را

If that fair damsels of Shiraz would accept my heart, I would give for the black mole on her cheek the cities of Samarcand and Bokhára,

It has before been observed (see page 19) that the را is omitted if the noun be indefinite or general, جام پر کن fill a cup; but that it is inserted, if the thing be particular and limited, جام را پر کرد he filled the cup; examples of this occur in almost every page.

All nouns or verbs by which any profit or acquisition is implied govern the oblique case, as

بلي هرجا كه شود مهر آشكارا
سهارا جز نهان بودن چه يارا

Yes! whenever the sun appears, what advantage can there be to Soha,* but his being hidden?

The following remark relates to the position rather than to the syntax: in a period of two or more members, each of which might end with an auxiliary verb, the first of them commonly contains the verb, which is understood in the rest, as

مضرّت تعجيل بسيارست و منفعت صبر و سكون بيشار
The disadvantages of haste are many, and the advantages of patience and deliberation (are) innumerable.

The adjective is placed after its substantive, and the governing noun is prefixed to that which it governs, as روی گل بوی خوب *a beautiful face*, the scent of a rose; but if this order be inverted a compound adjective is formed, as خوب روی گلبوی *fair-faced, rose-scented*.

* Soha is the Arabic name for a very small and obscure star in the constellation of the Great Bear.

Conjunctions which express conjecture, condition, will, motive, &c. require the conjunctive or potential mood, as

گر بد استهی که فرق ت تو
اینچین صعب باشد و دلسوز
از تو دوری نجستهی یکدم
وز تو غایب نبودهی یکروز

If I had known that thy absence would have been so sorrowful and afflicting, I would not have departed from thee a single day ; I would not have left thee a single moment.

Prepositions and interjections are fixed to nouns in the nominative case, as

شندۀ ام که دو کبوتر با یکدیگر در آشیانۀ ده ساز و در کاشانۀ
همراز نه از غبار اغیار بر خاطر ایشان کردی و نه از محنت
روزگار در دل ایشان در دی

I have heard that two doves lived together *in* one nest, and whispered their secrets *in* one chamber ; the dust of jealousy had never sullied their minds, and the anguish of misfortune had never pierced their hearts,

پرده داری میکند در قصر قیصر عنکبوت
بوهی نوبت * میرتد برگنبد افراسیاب

The spider holds the veil *in* the palace of Cæsar; the owl stands sentinel *on* the watch-tower of Afrasiab.

These are the principal rules that I have collected for the Persian language; but rules alone will avail but little, unless the learner will exemplify them in his own researches: the only office of a grammarian is to open the mine of literature, but they who wish to possess the gems must endeavour to find them by their own labours.

* نوبت is an Arabic word signifying *a turn, a change, a watch, excubiae*: hence نوبت زدن in Persian, and نوبت چالمنق in Turkish, signify *to relieve the guards by the sounds of drums and trumpets*. This office is given by the poet to the owl, as that of پرده دار or chamberlain is elegantly assigned to the spider. Some copies have نوحت instead of نوبت which reading would make very good sense, but destroys the beauty of the allusion.

A PERSIAN FABLE.

باغبان و بلبل

The GARDENER and the NIGHTINGALE. از روزگار زنی

آورده‌اند که دهقانی باغی داشت خوش و خرم و بوستانی تازه‌تر
از گلستان ارم هوای آن نسیم بهار را اعتدال بخشیدی و
شمامه، ریحان روح فرایش دماغ جانرا معطر ساختی

نظم

گلستانی چو گلزار جوانی
گلش سیراب آب زندگانی
نوای عندلیبیش عشت انگیز
نسیم عطرسایش راحت آمیز

و بر یک گوشه، چمتش گلبنی بود تازه‌تر از نهال کامرانی و
سرافراز تراز شاخ شجره، شادمانی هر صباح بر روی گلبن گل
رنگین چون عذر دلفریبان نازک خوی و رخسار سمنبران
یاسمین بوی بشگفتی و باغبان با آن گل رعناعشق بازی آغاز
نموده گفتی

بیت

گل بزیر لب نمیدانم چه میگوید که باز
بلبلان بی نوارا در فغان می آورد

باغبان روزی بر عادت معهود بتماشای گل آمد بلبلی دید
نالان که روی در صحیفه، گل می مالید و شیارزه، جلد زنگار
اورا همنقار تیز از یکدیگر می گسیخت

بیت

بلبل که بگل درنگرد هست شود
سر رشته، اختیارش از دست شود

باغبان پریشانی اوراق گل مشاهده نموده گریبان شگیبای
بدست اضطراب چاک زده و دامن دلش بخار جگردوز بیقراری
دراوینخت روز دیگر همان حال وجود گرفت و شعله، فراق گل

همسایع

داغ دگرش بر سر آن داغ نهاد
روز سیوم بحرکت همنقار بلبل

ع

گل بتارج رفت و خارهاند
خارخاری از آن بلبل در سینه، دهقان پدید آمده دام فریبی

در راه وی نهاد و بدانه، حیل اورا صید کرده در زندان قفس
 محبوس ساخت بلبل بیدل طوطی وارزیان بکشاد و گفت ای
 عزیز مرا بچه موجب حبس کرده، از چه سبب بعقوبت من
 مایل شده، اگر صورت بجهت استقایع نعمت من کرده، خود
 اشیانه، من در بوستان تست دم سحر طربخانه، من اطراف
 گلستان تست و اگر معنی دیگر بخيال گذرانیده، مرا از ما
 في الصمیر خود خبر ده هفغان گفت هیچ میدانی که بروزگار
 من چه کرده، و مرا بمقارت یار نازنین چند بار از ده، سرای
 آن عمل بطريق مكافات همین تواند بود که تو از دارو دیار
 مانده واز تفریج و تماشا مهیجور شده در گوشه، زندان هی
 زاری و من هم در هجران کشیده و در فراقت جانان چشیده
 در کلبه احزان هی نالم



بیت

بنال بلبل اگر با هست سر یاریست
 که ما دو عاشق زاریم و کارها زاریست

بلبل گفت ازین مقام درگذر و براندیش که من بدین
 مقدار جریمه که گلی را پریشان کرده ام محبوس گشته ام تو که
 دلی را پریشان هی ساری حال تو چون خواهد بود

نظم

گنبد گردنده زروی قیاس
 هست به نیکی و بدی حق شناس
 هر که نکوی کند آتش رسید
 و هر که بدی کرد زیانش رسید

این سخن بر دل دهقان کارگر آمده بلبل را آزاد کرد بلبل
 زبانی بازادی کشاد و بگفت چون با من نکوی کردی بحکم هل
 جزا الاحسان الا الاحسان مكافات آن باید کرد بدان که در
 زیر درخت که ایستاده، آفتابه، است پراز زبردار و در حوايج
 خود صرف کن دهقان آن محل را بکاوید و سخن بلبل درست
 یافت گفت ای بلبل عجب که آفتابه، زررا در زیر زمین می
 بینی و دام در زیر خاک ندیده بلبل گفت تو آنرا ندانسته،
 که

اذا نزل القدر بطل الحذر

ع

با قضا کار زار نتوان کرد

چون قضای آلهی نزول یابد دیده، بصیرت را نه روشنی ماند
 و نه تدبیر و خرد نفع رساند

A literal Translation of the foregoing Fable,

THE GARDENER AND THE NIGHTINGALE.

It is related that a husbandman had a sweet and pleasant orchard, and a garden more fresh than the bower of Irem. The air of it gave mildness to the gales of the spring, and the scent of its herbs that refreshed the spirits, conveyed perfume to the very soul.

V E R S E S.

A bower like the garden of youth, a bed of roses bathed in the waters of life; the notes of its nightingales raising delight; its fragrant gale shedding perfume.

And in one corner of his garden there was a rose-bush fresher than the shrub of desire, and more lofty than the branch of the tree of mirth. Every morning on the top of the rose-bush the roses blossomed, coloured like the cheek of heart-alluring damsels with gentle minds, and the face of lily-bosomed maids scented like jessamine. The

gardener began to show an extreme fondness for these excellent roses, and said,

A DISTICH.

I know not what the rose says under his lips, that he brings
back the helpless nightingales with their mournful
notes.

One day the gardener according to his established custom
went to view the roses; he saw a plaintive nightingale,
who was rubbing his head on the leaves of the roses, and
was tearing asunder with his sharp bill that volume adorned
with gold.

A DISTICH.

The nightingale, if he see the rose, becomes intoxicated;
he lets go from his hand the reins of prudence.

The gardener viewing the scattered condition of the rose-leaves, tore with the hand of confusion the collar of patience, and rent the mantle of his heart with the piercing thorn of uneasiness. The next day he found the same action repeated, and the flames of wrath occasioned by the loss of his roses,

me this service, according to the sentence (in the Alcoran) Is there any recompense for benefits, but benefits? it is necessary to reward thee for it. Know, that under the tree where thou standest there is a coffer full of gold; take it, and spend it to supply thy wants.

The gardener searched the place, and found the words of the nightingale to be true; he then said, O nightingale! what a wonder it is, that thou couldst see the coffer of gold beneath the earth, and not discover the springe upon the ground!

The nightingale said, Dost thou not know that (an Arabic sentence) when fate descends, caution is vain?

AN HEMISTICH.

It is impossible to contend with fate.

When the decrees of heaven are fulfilled, no light remains to the eye of understanding, and neither prudence nor wisdom bring any advantage.

عروض

OF VERSIFICATION:

THE modern Persians borrowed their poetical measures from the Arabs: they are too various and complicated to be fully explained in this Grammar; but when the learner can read the Persian poetry with tolerable ease, he may receive further information from a treatise written professedly upon versification by وهیدی Wahīdī, who was himself no contemptible poet.*

There are nineteen sorts of metre which are used by the Persians, but the most common of them are بحر رجز or the iambic measure, بحر رعل or the trochaic measure, and بحر هنخ a metre that consists chiefly of those compounded feet which the ancients called Ἐπιτρίτες, and which are composed of iambic feet and spondees alternately, as *āmātōrēs pūellārūm*. In lyric poetry these verses are generally of twelve or sixteen syllables, as

ببوی نافه، کاخر صبا زان طرّه بکشاید
زجع د زلف مشکیتیش چه تاب افتاد در دلها

* See also Dissertations on the Rhetoric, Prosody, and Rhyme of the Persians, by Francis Gladwin. Calcutta, 1798.

Babō ī nā | fahī k'ākhar | şabā zān tur | rah̄ bak'shāyad

Žajādi žul | fi mushkīnash | cheh tāb uftād | a dar dilhā

When the zephyr disperses the fragrance of those musky locks, what ardent desire inflames the hearts of thy admirers !

They sometimes consist of fourteen syllables in this form,

as

تا غنچه، خندانت دولت بکه خواهد داد
ای شاخ گل رعنای از ببر که میرویی

Tā ghuncha | hi khandānaṭ | dawlaṭ ba | keh̄ kh'āhad dād

Ay shākhi | guli raenā | až bahri | keh̄ mīrōyi

Ah ! to whom will the smiling rose-bud of thy lips give delight ? O sweet branch of a tender plant ! for whose use dost thou grow ?

or in this,

as

گوشم همه بر قول نی و نعمت چنگست
جسم همه بر لعل تو و گردش جامست

Gōsham ḥa | mah̄ bar kūli | nay ō nagma | t̄i changast̄

Chashmam ḥa | mah̄ bar laeli | t̄o ō garda | shi jāmaṣṭ̄

My ear is continually intent upon the melody of the pipe,
and the soft notes of the lute: my eye is continually
fixed upon thy rubied lip, and the circling cup.

This kind of measure is not unlike that which Sappho uses
in those elegant lines quoted by Hephestion,

Γλυκεῖα ματερ̄ οὐτοι δύναμαι κρέκειν τὸν ισὸν

Πόθω δάμεισα ωαίδος Βραδινὰν δὶ' Ἀφροδίταν.

which he scans thus,

Γλυκεῖα μᾶ | τερ̄, οὐτοι δύ | ναμαι κρέκειν | τὸν ισὸν
Πόθω δάμει | σα ωαίδος Βρα | δινὰν δὶ' Ἀ | φροδίταν.

Other lyric verses contain thirteen syllables in this form,

as

صبا به تهنيت پير ميفوش آمد
كه موسم طرب و عيش و ناز و نوش آمد

Sabā bah̄ tali | niaṭi pī | ri mayfarōsh | āmad

Keh̄mawsimi | tarbō eish | wa nāz wa nōsh | āmad

common letters written in the Persian language, which are not interspersed with fragments of poetry ; and because all the Persian verses must be read according to the pauses of scansion : thus the following elegant couplet quoted by Meninski,

تبادر چین هر تاری بود زلف ترا صد چین
که ساری بر گل سوری زن سبل پوده چین بر چین

must be pronounced,

Tabādar chī | na ḥar ṭārī | būwad žulfī | ṭarā şad chīn
 Keh sāzī bar | guli sūrī | žaşumbul pū | dah chīn bar chīn
 with a strong accent upon every fourth syllable ; and it may here be observed, that the Persians, like the French, usually accent the last syllables of their words.

As to their prosody, nothing can be more easy and simple ; their vowels ل alif, و wāw, and ی yā are long by nature ; the points, or signs for these short vowels which they commonly suppress, are naturally short ; and every short syllable that ends with a consonant is long by position ; as شیراز Shīrāz, سنبل šūmbūl, دهان dāhān, سمن šāmān : but the Persians, like other poets, have many licences ;

they often add a vowel which does not properly belong to the word, as in the first ode of Hafiz,

وَلِي افْتَادْ مشكلاً walī uṣṭāda mushkilhā,

and كُجَا دَانَدْ حَالْ مَا kujā dānandi ḥāl mā.

They also shorten some long syllables at pleasure by omitting the vowels \ alif, و wāw, and ي yā ; thus بِرُونَ bērūn, which is a spondee, becomes an iambic foot when it is written بِرُون bērūn : in the same manner دِكْرَ dīkṛ is used for بُودَن būdān and بَدَن bādān for دِيكْرَ dīkṛ. The omission of \ alif is more common ; so رَهَ rāh is put for رَاهَ rāh, and فَشَانَ fashān for افْشَانَ afshān, as in this beautiful couplet,

مَيْ خَواهُ وَ گَلْفَشَانَ کَنْ ازْ دَهْرَ چَهْ مِسْجُوْبِيَ
این گفت سحرگه گل بلبل تو چه مگویی

“ Call for wine, and scatter flowers around; what favour
“ canst thou expect from fortune?” so speake the rose
this morning; O nightingale ! what sayst thou to her
maxim ?

In which lines گلفشان is used for *shedding flowers*,
and سحرگه for *the morning*.

I shall close this section with some examples of Persian verses from the مصراع or *hemistich*, to the غزل or *ode*, which differs from the قصيدة or *elegy* in nothing but the number of the distichs, of which the ode seldom contains fewer than five, and the elegy seldom fewer than twenty. I shall not set down these examples at random, but shall select such as are remarkable for beauty of sentiment or delicacy of expression.

مصراع AN HEMISTICH.

گل نچیند کسی که کارد خار

He who plants thorns will not gather roses.

بیت A DISTICH.

کاروان رفت و تو در خواب و بیابان در پیش
جای روی راه زکه پرسی چکنی چون باشی

The caravan is departed, and thou sleepest; the desert lies before thee; whither wilt thou go? of whom wilt thou ask the way? what wilt thou do? how wilt thou exist?

رباعی A TETRASTICH.

هنگام سپیده دم خروس سحری
 دانی زچه رو همی کند نوحوه کری
 یعنی که نمودند در آینه، صبح
 کز عمر شبی گذشت و تو بیخبری

At the time that the dawn appears, dost thou know for what reason the bird of the morning complains? He says, that it is shown in the mirror of the day, that a whole night of thy life is passed, while thou art lost in indolence.

Another.

خواهی که نباشی بغم رنج قرین
 بشنو سخن پاکتر از در ثمین
 از دشمن آرزو ده تغافل منمای
 و رصاحب کبر و کینه ایمن منشین

Dost thou desire to be free from sorrow and pain? hear a maxim more valuable than a precious gem: Despise not thine enemy, though he be distressed; and trust not thy friend, if he be proud and malevolent.

In all the Persian elegies and odes the two first hemistichs have the same rhyme, which is continued through the whole poem at the end of every distich. A short piece of poetry, in which the two first lines do not rhyme together, is called قطعه *a fragment*; as this elegant fable of Sādī on the advantages of good company,

گلی خوشبوی در حمام روزی
 رسید از دست محبوبی بدستم
 بدو گفتم که مشکی یا عیری
 که از بوی دل اویز تو هستم
 بگفتا من گل ناچیز بودم
 ولیکن مدتی با گل نشستم
 کمال همنشین در من اثر کرد
 و گرنه من همان خاکم که هستم

One day, as I was in the bath, a friend of mine put into my hand a piece of scented clay.* I took it, and said to it, “ Art thou musk or ambergris ? for I am charmed “ with thy delightful scent.” It answered, I was a de-“ spicable piece of clay ; but I was some time in the

* گل خوشبوی gili khūshbō-i, a kind of *unctuous clay*, which the Persians perfume with essence of roses, and use in the baths instead of soap.

" company of the rose ; the sweet quality of my companion was communicated to me ; otherwise I should have been only a piece of earth, as I appear to be."

When both lines of each couplet rhyme together through a whole composition, it is called **مشنوي**, as in the following examples :

چنین است آین گردنده دهر
نه لطفش بود پایدار و نه قهر
له پرورد کس را که آخر نکشت
که در مهر نرم است و در کین درشت

Such is the nature of inconstant fortune, neither her mildness nor her violence are of long duration : she exalts no one whom she does not at last oppress ; for she is light in her affection, but most harsh in her hatred.

فریدون فرخ فرشته نبود
زمشک و زعنبر سر شته نبود
بداد و دهش یافت آن نیکویی
تو داد و دهش کن فریدون تو بی

The happy Feridun* was not an angel ; he was not formed

* An ancient king of Persia, highly celebrated for his eminent virtues. The learned and excellent d'Herbelot has made a mistake in his translation of these lines

of musk or ambergris. He gained his reputation by justice and liberality: be thou just and liberal, and thou wilt be a Feridun.

جواني پاكبازو پاکرو بود
 که با پاکيزي روبي در گرو بود
 چنین خواندم که در درپاي اعظم
 بگردايی درافتادند باهم
 چو ملاح آمدش تا دست گيرد
 هبادا کاندر آن سختي هيرد
 همي گفت از هيان موج تشویر
 هرا بکذا و دست يار من گير
 درين گفتن جهان بروي دراشفت
 شنيدنديش که جان هي داد و هي گفت
 حديت عشق از آن بطال هسيوش
 که در سختي کند يار فراموش

There was an affectionate and amiable youth, who was betrothed to a beautiful girl. I have read, that as they were sailing in the great sea, they fell together into

(see the article Farrakh in his Bibliotheque Orientale): for not recollecting the sense of فُخ HAPPY, he made a proper name of it, and tells us that Farrakh was a man whom the Persians consider as a perfect model of justice and magnanimity.

a whirlpool. When a mariner went to the young man that he might catch his hand, and save him from perishing in that unhappy juncture; he called aloud, and pointed to his mistress from the midst of the waves; “Leave me, and take the hand of my beloved.” The whole world admired him for that speech; and when he was expiring he was heard to say, “Learn not the “tale of love from that wretch who forgets his beloved “in the hour of danger.”

These examples will, I hope, be sufficient to undeceive those who think that the Asiatic poetry consists merely in lofty figures and flowery descriptions. There is scarce a lesson of morality or a tender sentiment in any European language, to which a parallel may not be brought from the poets of Asia. The verses of eleven syllables, which are used in the great Persian poems, always rhyme together in couplets. It is unnecessary in this section to give an example of the Persian قصيدة or *elegy*, as it differs only in its length from the لحن or *ode*, except that the Kaṣṣīdah often turns upon lofty subjects, and the Ghażal comprises for the most part the praises of love and inc-

riment, like the lighter odes of Horace and Anacreon. The most elegant composers of these odes are جامی Jāmī and حافظ Hāfiẓ, each of whom has left an ample collection of his lyric poems. I may confidently affirm that few odes of the Greeks or Romans upon similar subjects are more finely polished than the songs of these Persian poets: they want only a reader that can see them in their original dress, and feel their beauties without the disadvantage of a translation. I shall transcribe the first ode of Hāfiẓ that offers itself, out of near three hundred that I have paraphrased: when the learner is able to understand the images and allusions in the Persian poems, he will see a reason in every line why they cannot be translated literally into any European language.

گل بی رخ یار خوش نباشد
 بی باده بهار خوش نباشد
 طرف چمن و طواف بستان
 بی صوت هزار خوش نباشد
 رقصیدن سرو و حالت گل
 بی لاله عذر خوش نباشد
 با یار شکر لب گلاندام
 بی بوس و کنار خوش نباشد

باغ گل و مل خوشست امما
 بی صحبت یارخوش نباشد
 هر نقش که دست عقل بندد
 بی نقش و نگارخوش نباشد
 جان نقد مکفرست حافظ
 از بیرون شارخوش نباشد

The rose is not sweet without the cheek of my beloved;
 the spring is not sweet without wine.

The borders of the bower, and the walks of the garden are
 not pleasant without the notes of the nightingale.

The motion of the dancing cypress and of the waving
 flowers is not agreeable without a mistress whose cheeks
 are like tulips.

The presence of a damsel with sweet lips and a rosy com-
 plexion is not delightful without kisses and dalliance.

The rose-garden and the wine are sweet, but they are not
 really charming without the company of my beloved.

All the pictures that the hand of art can devise are not
 agreeable without the brighter hues of a beautiful girl.

Thy life, O Hafiz, is a trifling piece of money, it is not
valuable enough to be thrown away at our feast.

The last distich alludes to the Asiatic custom of throwing money among the guests at a bridal feast, or upon any other extraordinary occasion: the Persians call this money نشار nişār, and him who collects it شارچین nişār chīn.

I shall conclude this grammar with a translation of the ode quoted in the section upon the Persian letters; see p. 13.

If that lovely maid of Shiraz would accept my heart,
I would give for the mole on her cheek the cities of
Samarcand and Bokhara

Boy, bring me the wine that remains, for thou wilt not find
in paradise the sweet banks of our Rocnabad, or the rosy
bowers of our Mosellâ.

Alas! these wanton nymphs, these fair deceivers, whose
beauty raises a tumult in our city, rob my heart of rest
and patience, like the Turks that are seizing their
plunder.

Yet the charms of our darlings have no need of our imperfect love; what occasion has a face naturally lovely for perfumes, paint, and artificial ornaments?

Talk to me of the singers, and of wine, and seek not to disclose the secrets of futurity; for no one, however wise, ever has discovered, or ever will discover them.

I can easily conceive how the enchanting beauties of Joseph affected Zoleikha so deeply, that her love tore the veil of her chastity.

Attend, O my soul! to prudent counsels; for youths of a good disposition love the advice of the aged better than their own souls.

Thou hast spoken ill of me; yet I am not offended: may heaven forgive thee! thou hast spoken well: but do bitter words become a lip like a ruby, which ought to shed nothing but sweetness?

O Hafiz! when thou compostest verses, thou seemest to make a string of pearls: come sing them sweetly: for heaven seems to have shed on thy poetry the clearness and beauty of the Pleiads.

The wildness and simplicity of this Persian song pleased me so much, that I have attempted to translate it in verse: the reader will excuse the singularity of the measure which I have used, if he considers the difficulty of bringing so many Eastern proper names into our stanzas.

I have endeavoured, as far I was able, to give my translation the easy turn of the original; and I have, as nearly as possible, imitated the cadence and accent of the Persian measure; from which every reader, who understands music, will perceive that the Asiatic numbers are capable of as regular a melody as any air in Metastasio.

A P E R S I A N S O N G.

Sweet maid, if thou wouldest charm my sight,
And bid these arms thy neck infold ;
That rosy cheek, that lily hand
Would give thy poet more delight
Than all Bocára's vaunted gold,
Than all the gems of Samarcand.

Boy, let yon * liquid ruby flow,
 And bid thy pensive heart be glad,
 Whate'er the frowning zealots say :
 Tell them their Eden cannot show
 A stream so clear as Rocnabad,
 A bow'r so sweet as Moselláy.

Oh ! when these fair, perfidious maids,
 Whose eyes our secret haunts infest,
 Their dear destructive charms display,
 Each glance my tender breast invades,
 And robs my wounded soul of rest,
 As Tartars seize their destin'd prey.

In vain with love our bosoms glow ;
 Can all our tears, can all our sighs
 New lustre to those charms impart ?
 Can cheeks where living roses blow,
 Where nature spreads her richest dies,
 Require the borrow'd gloss of art ?

* حَلْدَاب a *melted ruby* is a common periphrasis for wine in the Persian poetry. See Hafiz, ode 22.

Speak not of fate—ah! change the theme,
 And talk of odours, talk of wine,
 Talk of the flow'rs that round us bloom:
 'Tis all a cloud, 'tis all a dream;
 To love and joy thy thoughts confine,
 Nor hope to pierce the sacred gloom.

Beauty has such resistless pow'r,
 That ev'n the chaste Egyptian dame *
 Sigh'd for the blooming Hebrew boy:
 For her how fatal was the hour,
 When to the banks of Nilus came
 + A youth so lovely and so coy!

But ah! sweet maid, my counsel hear
 (Youth should attend when those advise
 Whom long experience renders sage);
 While music charms the ravish'd ear,
 While sparkling cups delight our eyes,
 Be gay; and scorn the frowns of age.

* Zoleikha, Potiphar's wife.

+ Joseph.

What cruel answer have I heard !
And yet, by heav'n, I love thee still :
Can aught be cruel from thy lip ?
Yet say, how fell that bitter word
From lips which streams of sweetness fill,
Which nought but drops of honey sip ?

Go boldly forth, my simple lay,
Whose accents flow with artless ease,
Like orient pearls at random strung ;
Thy notes are sweet, the damsels say,
But oh, far sweeter, if they please
The nymph for whom these notes are sung !

A

C A T A L O G U E
OF THE
M O S T V A L U A B L E B O O K S I N T H E
P E R S I A N L A N G U A G E.

Oxf. The Public Libraries at Oxford.

Par. The Royal Library at Paris.

Lond. The British Museum at London.

Priv. The Collections of private Men.

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by the author of this grammar.

P O E T R Y.

شاه نامه فردوسی

Shah nâmeh. A collection of heroic poems on the ancient
histories of Persia, by Ferdusi. See the treatise on
Oriental poetry added to the life of Nader Shah, sect. II.
p. 248. *Oxf. Priv.*

کلیات خاقانی

The works of Khakáni, a sublime and spirited poet. *Oxf.*
Priv.

دیوان حافظ

The odes of Hafiz: see the treatise above-mentioned.

Lond. Oxf. Par. Priv.

کلیات سعدی

The words of Sadi; containing گلستان or *the bed of roses*, بستان or *the garden*, and ملمعات or *the rays of light*. The two first of these excellent books are very common; but I have not seen the last: they are all upon moral subjects, and are written with all the elegance of the Persian language. *Oxf.*

کلیات احلي

The works of Ahli; containing,

سر حلال *lawful magic*, a poem.

شماع و پروانه *the taper and the moth*, a poem.

كتاب قصائد *a book of elegies*.

كتاب غزليات *a book of odes*.

کلیات جامی

The works of Jami; containing, among others,

سلسلة الذهب *the chain of gold*, a poem in three books.

قصة سلمان وابسال *Selman and Absal*, a tale.

سكندر نامه *the life of Alexander.*

يوسف وزليخا *the loves of Joseph and Zuleikha*, a very beautiful poem.

لیلی و مجنون *the loves of Leila and Megenun.*

دیوان جامی *a collection of odes.*

بهاستان *the mansion of the spring.*

تحفة الاحرار *the gift of the noble.*

سبیة الابرار *the manners of the just.* Oxf.

دیوان خسرو

A book of elegant odes, by Mir Khosru. Oxf.

مثنوی

تصنیف جلال الدین رومی

A poetical work called *Mesnavi*, upon several subjects, of religion, history, morality, and politics; composed by Geláleddín, surnamed Rúmi.—This poem is greatly admired in Persia, and it really deserves admiration. Oxf.
Priv.

دیوان انواری

The poems of Anvári, which are quoted by Sadi in his *Gulistán*, and are much esteemed in the East.

کلیات نظامی

The works of Nezámí ; containing six poems :

اسرار العاشقین *the secrets of lovers.*

هفت پیکر *the seven faces.*

خسرو و شیرین *the loves of Cosru and Shirin.*

سكندر نامه *the life of Alexander.*

لیلی و مجنون *Leila and Magenum, a tale.*

مخزن الاسرار *the treasure of secrets. Lond. Priv.*

پند نامه

Pendnáma, a book of moral sentences, not unlike those of Theogenis in Greek, by فریدالدین عطار Ferideddin Attar. *Lond. Oxf.*

کلیات کاتبی

The works of Catebi ; containing five poems :

مجمع البحرين *the junction of two seas.*

ده باب *the ten chapters.*

حسن و عشق *beauty and love.*

ناصر و منصور *the conqueror and triumph.*

بهرام و گلاندام *the loves of Baharam and Gulendam.*

There are many more histories and poems written in Persian ; but those above-mentioned are the most celebrated in Asia. The poets of the second class were رودکی Roudeki, who translated Pilpai's fables into verse ; رشیدی Reshidi, who wrote an art of poetry called حدائق السحر *the enchanted gardens* ; احمدی Ahmedi, who composed an heroic poem on the actions of Tamerlane : not to mention a great number of elegiac and lyric poets, who are very little known in Europe.

PHILOSOPHY.

انوار سهیلی کاشفی

The light of Soleil or canopus.—A very elegant paraphrase of Pilpai's tales and fables, by Cashefi. Oxf.

عيار دانش

The touchstone of learning ; a more simple translation of Pilpai, by Abu Fazl. Oxf.

هزاریک روز

The Persian tales of a thousand and one days, translated into French by Petit de la Croix.

نگارستان جوینی

Negaristán, *the gallery of pictures*, by Jouini.—A miscellaneous work upon moral subjects, in prose and verse. There is a beautiful copy of this book in the Bodleian library at Oxford. *Marsh 397.*

دانش نامه

A system of natural philosophy, by Isfahani *Oxf.*

جواهر نامه

The natural history of precious stones. *Oxf.*

There are many books in Persian upon Geometry, Algebra, Astronomy, Mechanics, Logic, Rhetoric, and Physic; all which deserve to be read and studied by the Europeans. The Persians are very fond of elegant manuscripts; all their favourite works are generally written upon fine silky paper, the ground of which is often powdered

with gold or silver dust: the two first leaves are commonly illuminated, and the whole book is sometimes perfumed with essence of roses or sandal wood. The poem of Joseph and Zuleikha in the public library at Oxford is, perhaps, the most beautiful manuscript in the world: the margins of every page are gilt and adorned with garlands of flowers; and the hand-writing is elegant to the highest degree: it is in the collection of the learned Greaves, No. I. The Asiatics have many advantages in writing: their ink is extremely black, and never loses its colour; the Egyptian reeds with which they write, are formed to make the finest strokes and flourishes; and their letters run so easily into one another, that they can write faster than any other nation. It is not strange, therefore, that they prefer their manuscripts to our best printed books; and if they should ever adopt the art of printing, in order to promote the general circulation of learning, they will still do right to preserve their classical works in manuscript.

I shall conclude with a Persian ode in three Asiatic hands, and shall add a few remarks upon each of them.

I.

N I S K H I.

This is the only form of writing that we can imitate exactly by our types :* it is the hand of the Arabians, who invented the characters ; and it must, therefore, be learned before we attempt to read the other hands : it is frequently used by the Persians, and the history of Nader Shah was written in it.

II.

T A L I K.

This beautiful hand may easily be read by Europeans, if they understand the Persian language ; and if they do not, what will it avail them to read it ? In this form of writing the strokes are extremely fine, and the initial letters ♫ ♪ ♬ are sometimes scarcely perceptible. The characters are the same with (or rather only a variety of) those used in

* Types have since been made in India to imitate the Talik with tolerable success ; though it must be confessed, the Niskhi being the plainest, and easiest character to read, should be preferred for printing. See FORMS OF HERKERN, Calcutta, 1781.

printing, except that س and ش are often expressed by a long stroke of the reed. As the Persians always write their lines of an equal length, they are obliged to place the words in a very irregular manner: if the line be too short, they lengthen it by a fine stroke of the reed; if too long, they write the words one above another. In the Persian poems the transcribers place both members of a couplet on the same line, and not the first above the second, as we do: a Persian would write the following verse in this order,

*With ravished ears
Assumes the god,*

*The monarch hears,
Affects to nod.*

It must be confessed, that this irregularity in writing, joined to the confusion of the diacritical points, which are often placed at random, and sometimes omitted, makes it very difficult to read the Persian manuscripts, till the language becomes familiar to us; but this difficulty, like all others in the world, will be insensibly surmounted by the habit of industry and perseverance, without which no great design was ever accomplished.

III.

S H E K E S T E H.

In this inelegant hand all order and analogy are neglected; the points which distinguish ف from ق, خ from ج and ظ, and ب from ت, ث and پ, &c. are for the most part omitted, and these seven letters, وژرذد are connected with those that follow them in a most irregular manner. This is, certainly, a considerable difficulty, which must be surmounted before the learner can translate a Persian letter: but I am persuaded, that those who chiefly complain of it have another difficulty still greater, which is their imperfect knowledge of the language.



ADVERTISEMENT.

THE following Index will be found, it is hoped, of considerable use to learners, and to those in particular who are unprovided with dictionaries. It is not only intended as a literal alphabetical explanation and analysis of the extracts and authorities from the various writers interspersed through the Grammar, but, as a vocabulary, it may be employed to advantage, by imprinting on the memory a number of useful words.

It may not be improper however to inform those who have made but little progress in this language, that, in consulting any dictionary, there is a variety of inseparable particles prefixed and annexed to words, which must be analysed or separated before the meaning can be found : for example,

كَوْسَتْ which literally signifies to desire is, must not be looked for under the letter ك but under كَ, the كَ prefixed

being the inseparable preposition for, to, in, كم implying desire, &c. and سـت (for است) the third person present of بودن to be.

It is unnecessary to multiply examples, but it will save the learner much trouble if he keep in mind, that the principal of those prefixed particles are,

ال the Arabic particle the.

ب (or بـي before words beginning with \) the characteristic of the first future, and sometimes of the imperative.

بـه or بـ the preposition to, for, &c.

بـ prefixed sometimes by way of pleonasm, to which no translation can give any precise meaning.

با with.

بـي without.

ز (for از) from, with, by, &c.

كـ (for کـ) which, what.

هي مـ or مـي characteristics of the present tense.— These characteristics of the present are frequently omitted by the Persian authors.

مـ (or مـي before words beginning with \) the negative prefixed to imperatives.

ةُنْهَىٰ or نَ (or يَ before words beginning with \) the general negative prefixed to all other tenses.*

The particles which are commonly annexed to words are as follow:

The possessive pronouns

ام م or مِيں	my, mine.	ما	our.
ات ت or تِیت	thy, thine.	شما	your.
و	his, her, its.	شیش	their.

ان the plural of nouns having reference to living creatures.

ہا the plural of inanimate nouns.

। or يٰ the poetic vocative.

\ the termination of the oblique cases.

ست the third person present of بودن to be.

يٰ is sometimes equivalent to our a or one; and at other times after nouns ending with \ or & it marks that the following noun is in the genitive case; and it is then equal to our of.

* Notwithstanding the above observations, which will save the learner some perplexity in consulting dictionaries, many of the compounded words, and such oblique tenses as differ most from their infinitives, are for his greater ease and satisfaction inserted in this Index.

The Persian writers make frequent use of the contracted infinitive; when the learner therefore cannot find such words as پرسید or ترسید in the Index, let him look for ترسیدن پرسیدن &c.

* * * *The A put after some words in the Index shows that they are of Arabic original.*

*An Extract from the Memoirs of the Emperor Jahāngīr,
written by Himself.*

از عنایات بیغایات الهی یکساعت نجومی از روز پنجشنبه جمادی الثانی هزار و چهارده هجری گذشته در دارالخلافه اگرۀ در سن سی و هشت سالگی بر تخت سلطنت جلوس نمودم پدرم را تا بیست و هشت سالگی فرزند نمیزبیست و همیشه بجهت بقای فرزند بدرویشان و گوشۀ نشینان که ایشان را قرب روحانی بدراگاه الهی حاصل است التجا میبرند خواجه بزرگوار خواجه معین الدّین چشتی سرچشمۀ اکثر اولیای هند بودند بخاطر گذرانیدند که بجهت حصول این مطلب رجوع باستانه متبر که ایشان نمایند و با خود قرار دادند که اگر الله تعالیٰ پسری کرامت فرماید و اورا بمن ارزانی دارد از اگرۀ تاروفه منوراء ایشان که یکصد و چهل کروه است پیاده از روی نیاز تمام متوجه کردم در سنۀ نهصد و هفتاد و هفت در روز چهارشنبه هفدهم ماه ربیع الاول هفت گری از روز مذکور گذشته بطالع بیست و چهارم درجه از روی میزان الله تعالیٰ سراز کتم عدم بوجود آورد و در آن ایام که والد بزرگوارم جویایی فرزند بودند شیخ سلیم نام درویشی صاحب حالت که طی سپاری از مراحل عمر نموده بود در کوهی متصل موضع سیکری که از موانع اگرۀ است بسر میبرد و مردم آن نواحی شیخ اعتقد تمام داشتند چون پدرم بدرویشان نیازمند بودند صحبت ایشان نیز در یافته روزی در اثنای توجه و بیخودی از ایشان پرسیدند که مرا چند پسر خواهد شد فرمود که بخشندۀ بیمنت سه پسر بشما ارزانی خواهد داشت پدرم میفرمایند که نذر نمودم که فرزند اول را بدامن تربیت و

توجه شما انداخته شفقت و مهربانی شمارا حامی و حافظ او سازم شینه این معنی قبول میفرمایند و بزبان میکذراند که مبارک باشد ماهم ایشانرا هم نام خود ساختیم چون والده مرا هنگام وضع حمل نزدیک میرسد بخانه شینه میفرستند تا ولادت من در انجا واقع گردد بعد از تولد مرا سلطان سلیم نام نهادند اما من از زبان مبارک پدر خود نه در مستی و نه در هشیاری هرگز نشنیدم که مرا محمد سلیم یا سلطان سلیم مخاطب ساخته باشند همه وقت شیخو بابا گفته سخن میکردند والد بزرگوارم موضع سیکریرا که محل ولادت من بود بر خود مبارک داشتند پای تخت ساخته در عرض چهارده پانزده سال این کوه پر جنگل پر دد و دام شهری شد مشتمل بر انواع عمارت و باغات و منازل نزد و جاهای خوش دلکش بعد از فتح گجرات این موضع بذچهور موسوم گشت چو پادشاه شدم بخاطر رسید که نام خود تغیر باید داد که این اسم محل اشتبا هست بنام قیاصره روم علیهم غیب در خاطر انداخت که کار پادشاهان جهان گیریست خودرا جهانگیر نام نهاده و لقب خودرا چون جلوس در وقت طلوع حضرت نی راعظ و نورانی گشتن عالم واقع شد نورالدین سازم و در ایام شهزادگی نیز از دانایان هند شنیده بودم که بعد از گذشتن عهد سلطنت و زمان جلال الدین محمد اکبر پادشاه نورالدین نامی مقتلد امر سلطنت خواهد گشت این معنی نیز در خاتر بوده بنابرین مقدمات نورالدین محمد جهانگیر

اسم و لقب خود ساختم

A Description of the City of Agra, from the same.

اگرہ از شهرهای قدیم کلان هندوستانست بر کنار دریای جمنه قلعه، کهنه داشت پدرم پیش از تولد من آنرا انداخته قلعه، از سنک سرخ تراشیده بنا نهادند که روندهای عالم مثل این قلعه نشان نمیدهند در عرض پانزده شانزده سال با تمام رسید مشتمل بر چهار دروازه و دو دریچه سی و پنج لک روپیه که یکصد و پانزده هزار تومار رایج ایران و یک کرورو پنج لک خانی بحساب توران خرج این معموره بر هر دو طرف دریای مذکور واقع شده جانب غروب رویه که کشت و ابادانی بیشتر دارد و دور آن هفت کروهست طول دو کروه و عرض یک کروه و دور ابادی آن طرف آب که بر جانب شرقی واقع است دو نیم کروه طول یک کروه و عرض نیم کروه اما کشت عمارت بنوعیست که مثل شهرهای عراق و خراسان و معاورالاله شهر چند شهر آباد تواند شد اکثر مردم سه طبقه و چهار طبقه عمارت کرده اند و انبوی خلق بحدیست که در کوچه و بازار بدشواری تردد توان نمود از اواخر اقلیم ثانیست شرقی آن ولایت قنوج و غربی تاکورو شمالي سنبل و جنوبي چندیریست در کتب هند مسطور است که منبع دریای جمنه کوهیست کلند نام که مردم را از شدت سردی عبور بر آن جاه ممکن نیست جایی که ظاهر میشود کوهیست قریب بپرگنه خضر آباد هوای اگرہ گرم و خوشکست سخن اطبا آنست که روح را بتحلیل همیرد و ضعف همی آورد و با اکثر طبایع ناسازکار است همگر بلغمی و

سودایی هزاجان را که از ضرر آن اینست و ازین جهتست که
حیواناتی که این مزلج و طبیعت دارند مثل فیل و گاو بیش
و غیر آن در این آب و هوا خوب می شوند پیش از حکومت
افغانان لودی اگرہ معموره، کلان بود ده قلعه داشت چنانکه
مسعود سعد سلمان در قصیده، به ح محمود پسر سلطان
ابراهیم بن مسعود بن سلطان محمود غزنوی در فتح
قلعه، مذکور اهل نموده مذکوو ساخته است

بیت

حصار اگرہ چو پیداشد از میانه کرد
بسان کوه و برو بارهای چون کمسار

چون سکندر لودی اراده، گرفتن گوالیار داشت از دهلي که
پای تخت سلاطین هند است باگرہ آمده جای بودن خود
آنجا قرار داد از آن تاریخ ابادانی و معموری اگرہ روی در ترقی
نهاد و پای تخت سلاطین دهلي گشت چون حضرت حق سبحانه
و تعالی پادشاهی هند باین سلسله، والاکرامت فرمود حضرت
فردوس مکانی بابر پادشاه بعد از شکست دادن ابراهیم ولد
سکندر لودی و کشته شدن او و فتح شدن رانا سانکا که کلانترین
راجها و زمینداران ولایت هندوستان بود بر طرف شرقی آب
جمنه زمین خوش کرده چهار باغی احداث فرمودند که در کم
جای بان لطافت باغی بود باشد نام آن گل افشار فرمودند
عمارت مختصری از سنگ تراشیده ساخته اند و مسجدی بر
یک جانب آن باغ با تمام رسیده در خاتر داشتند که عمارت
عالی بسازند چون عمر و فانکرد از قوّه بفعل نیامد

I N D E X.

اح

- آب** Water, fountain: lustre.
ابر upon: a cloud.
ابرار A. pl. of بُرْج the just.
آبرنگ colour, paint, comp. of آب water and رنگ colour.
ابسال A. Absāl, proper name.
ابوفضل A. Abūfażal (father of virtue) proper name.
ابولیث A. Abūlays̄ (father of the lion) proper name.
ات (annexed to words) thy.
آتش fire. آتشین fiery.
اثر A. a mark, impression.
اجتن to plant.
احداق A. pl. of حدقة the eyes.
احرار A. pl. of حرّ the noble, free.
احزان A. or. احزان care, grief.
احسان A. a present, favour, benefit.

ار

- احمد** A. Ahmad (most worthy of praise) a proper name.
احوال A. pl. of حل affairs, conditions; secrets.
آختن to draw a sword, knife, &c.
اختیار A. choice, liberty; prudence.
آخر A. end, finally; another.
آخرین A. moderns; posterity.
ادم A. Adam; a man; a messenger.
اذا A. when.
اذار the 9th Persian month; vernal.
اذر fire. آذربیجان the province of Media.
آر bringing, bring thou, from
آوردن
آرای or آراي adorning, from

آرستان	to adorn.
ارام	rest.
ارزیدن	is worth, <i>from</i>
آوردن	may bring, <i>from</i>
ارشاد	a. safety, rectitude.
ارم	Iram, <i>name of a fabulous garden in the East.</i>
از	from.
آزاد کرد	he set at liberty.
آزادی	liberty.
ازار	afflicting, <i>from</i>
آزاردن	to rebuke, afflict, wound.
ازان	from that.
از آنجا	thence.
از این	from this.
از اینجا	hence.
از بھر	on account of.
از بھرچہ	wherfore? why?
از جست	on account of.
آزدہ	afflicted, <i>from</i>
از کجا	whence.
آزمودن	experienced, <i>from</i>
آزمایش	temptation, experience.
آزمودن	to try, tempt.

ازمیان	from amidst.
از پکدیگر	from one another.
اژدن	to sew together.
آسا	like, resembling: appealing.
آسودن	rest, <i>both from</i>
اسپ	or a horse.
استماع	a. hearing, sound.
استماع نمودندي	they listened.
اسرار	a. pl. of سرّ secrets.
اسمان	heaven.
آسودن	to rest.
اش	(annexed to words) his
اشک	a tear.
آشکار	clear, evident.
آشنای	love, friendship, familiarity: knowledge.
آشوب	disturbing, <i>from</i> .
آشوختن	to disturb.
آشیانہ	a nest.
اضطراب	a. confusion, pain.
طرف	a. pl. of طرف parts, tracts.
اعتدال	a. equality, temperance.

اعتقاد	A. belief, faith.	افشان	sprinkling, shedding.
اعظم	A. great; greater.	افشاندن	to sprinkle, shed.
غاز	a beginning.	افشیدن	to press.
اغصان	A. pl. of غصن branches.	افگن	throwing, from
اغوشتن	to embrace.	افگندن	to throw.
اغیار	A. pl. of غير rivals, jealousy.	اقداح	Cdح A. pl. of cups.
اغیشتن	to cut.	اقداحم	A. their cups.
آفتاب	the sun.	اقرار	A. affirmation, confirmation.
آفتادن	to fall.	اکبر	A. Akbar (greater) proper name.
افراختن	exalting, from افراز	اگاه	أگاه or intelligent, vigilant knowledge.
افراسیاب	Afrāsiyāb, proper name.	اگرچه	اگرچه if.
افروختن	to inflame.	آئندن	آئندن filling.
افروز	inflaming, from the above.	آکنون	آکنون now.
افریدن	to create.	آگین	آگین full.
افرین	creating, from the above.	ال	A. the article the.
افزا	or افزای increasing, from افزای	آل	A. but, except.
افزو	to increase.	التفات	A. esteem, respect.
افزون	increasing.	التيام	A. gentleness, lenity
افسوس	alas!	الحان	A. musical notes.
افشاردن	to speak idly.	الضمیر	A. the mind.
		الف	A. a thousand.
		الود	sprinkled, stained, from

الودن	to stain, sprinkle.
الهی	a. O God, heaven ; divine.
الید	a. the Arab. article pre-fixed to يد aid, strength, hand, &c.
ام (annexed to words)	my.
آمادن	to prepare ; to be ready.
آماز	preparing.
امان	a. security, mercy ; sincerity.
آمد	he came ; coming.
آمدن	to come, approach : the coming, approach.
آمدوشد	coming and going.
امروز	to-day.
امشب	to-night.
آموختن	to learn, teach.
آموز	skilled, teaching.
آمیختن	to mix.
امیدوار	hopeful.
امیر	a prince, noble.
امیرخواند شاه	Amīrkhānd shāh, proper name.
آمیز	mixing, from آمیختن

آن	that : time : now.
آنان	those.
اباشتن	to fill.
انتظار	a. desire, expectation.
آنجا	there, in that place.
انجم	a. or stars.
انداختن	to throw, dart.
اندار	throwing, <i>from the above</i> .
اندرون	within.
اندک	little.
اندوختن	to gain, gather
اندودن	to besmear.
اندوز	gathering, gaining.
اندیش	thought, consideration.
آنسو	thither.
آنکه	that which ; he who.
آنگاه	<i>or</i> آنگاه then, at that time.
انکاشتن	to think.
انگیختن	to excite, raise
انگیز	raising, exciting.
انوار	A. Anwār (splendour) proper name.
آنها	those.
انبار	A. pl. of نهر rivers.

اوی or و or اوی he, she, it: his, her, its.

او خود himself, herself.

آواز a voice, sound: fame.

آوان a. pl. of آن times.

او بار devouring, swallowing, from

او باشتن to devour.

آوردن bringing, from آور

اورا him, her, it; to him, &c.

ورق a. pl. of leaves.

آوردن to bring.

اورنگ a throne: a manufacturing village.

وضع a. pl. of اوضاع affairs, actions.

اول a. first: the beginning.

اولین a. forefathers, the ancients.

اویختن to hang.

اہل a. skilful: endowed with, possessed of: people.

اہل حکمت wise.

اھو a fawn.

آئی coming; come thou, from آمدن

ای او ایا O! sign of the voc. case.

ایام a. times, days, pl. of

ایستادن to stand.

ایشان خود they: their. ایشان themselves. ایشانرا them: to them

ای عزیز O Sir!

ایمن a. the right hand.

اینان this. اینان these.

اینجا here.

اینچنین so, thus

اینسو hither.

اینک behold.

آینه a mirror.

اینها these.

این nature.

با with; to, for.

با with, possessed of: since.

باب a. a gate; a chapter.

بابر Bābar, a proper name.

باختن	to play.
باد	the wind, air ; let it be.
باد صبا	zephyr; a gentle gale ; the east or morning wind.
باده	wine.
بار	a load, baggage.
پارسي	Persian.
باري	once.
باز	playing, play thou, from باختن
باز	again, anew.
بازداشت	with-hold, keep back.
بازنده	a player; playing.
باش	being, be thou, from
بودن	بادشا a bāshā, governor.
باشد	it may be; it may happen, from
بودن	to sprinkle, diffuse.
باغ	a garden. باغبان a gardener.
بافتن	to weave: to tinge.
باقي	A. the remainder; permanent.
باك	fear, care.
پاك	pure, chaste, clean.

پاكبا	affectionate.
پاكتر	more pure.
پاكدامن	innocent, unblemished.
پاكرو	beautiful, amiable.
پاكيره	gentle, pure, lovely.
بال	a wing: an arm.
بالا	above, upwards.
پالودن	to strain.
بامداد	in the morning.
پانزده	fifteen.
پانصد	five hundred.
باهم	together.
باید	it is necessary, from
بایستن	
پاي	permanent, from a foot, and دار the participle of
پايدار	دار to have.
بایستان	to be necessary.
پايان	to accept.
بيرد	he took or bore up.
ترسيدين	fear thou, from بترس
بوسيدين	he kissed, from بيوسيدين
ب	The first ب appears to be redundant.

بچہ (pl. بچگان) an infant.

بجھت for.

بحر A. metre: the sea.

بحر جز A. the Iambic measure.

بحر مل A. the Trochaic measure.

بھرنج A. a kind of verse, consisting of Iambics and Spondees.

بھرین A. *dual of* بحر the two seas.

بخارا Bokhārā, *name of a place.*

پختن to boil.

بخشم I would give, *from*

بخشیدن to give.

بد bad. بدم bad of me.

بد آن to or for these.

I بدانستمی بدان know thou. I might have known, *from* دانستن

دادن give thou, *from* بده

پدیده conspicuously, publicly.

پدید آمدن to become conspicuous.

پذیر accepting, *from*

پذیر فتن to accept.

بر پر full. بر the bosom: upon.

برت upon thy bosom. بر carrying, ravishing, *from* بردن

براسودن to rest.

براسودمی I should rest.

برآمدن to ascend.

برای for, because.

برآید arises, comes, *from* براہمن

بربیط a harp, lute.

پرتو a ray, splendour.

برخاستن to rise, arise.

پرداختن to finish, compose.

پردازی composing, completing.

پردازد he finishes, performs.

برداشتن to raise, exalt

بردن to bear, carry, lead.

بردند they carry off.

پرده a veil, tapestry.

پردداری a chamberlain, porter.

پرس ask thou, asking.

برسد it arrives.

برسر above, on the top *or* head.

پرسیدن to ask.

پرسیدہ ایم	we have asked.
برفت	he went away.
برک	a leaf; power; arms; ornament; a musical instrument.
پرکردن	to fill.
برگشتن	to return, recede.
برنشستن	to ascend, mount.
پروانہ	a butterfly, moth.
پرور	a protector, nourisher; educating; educate thou.
پروردن	to educate, nourish.
پرورش	education. Nourishment.
برون	without, out of.
برهم	together.
برھیختن	to beware, abstain.
پرھیز	abstinence, chastity.
پری	an angel, fairy.
پریشان	ruinous, disordered, scattered.
بریز	under, below.
پڑھردن	to wither, decay.
بسپارندہ	they will give up, from سپردن

بستان	a garden: a breast.
بستن	to bind, shut.
پسر	a boy, child.
بسیار	much, many.
بشگفتی	it blossomed.
بشکنیم	let us break.
بصیرت	a. sight: prudence.
بطال	a. lazy ; a miscreant.
بطل	a. vain, fruitless.
بعد از آن	afterwards.
بفرما	second person imperative, from فرمودن to command, &c.
بکامست	is to my desire.
کافتن	he shall dig, from بکاوید
بگذار	leave thou.
بگو	say thou, from گفتن
بگذرد	it shall pass, from گذردن
بل	but.
بلا	a. misfortune ; without,
بلاد	a. a country, region.
بلبل	a nightingale.

بلکہ but.

پلنگ a tiger.

بلی A. yes.

مردن بمیرد it shall perish, *from* therefore.

نالیدن بنال mourn thou, *from*

پنجاه five. پنج

پنجم the fifth.

بند binding, compiling; bind

thou.

پند advice, counsel.

پنداشتن to suppose, think.

بستن بند can bind, *from*

بنفسهزار a garden of violets.

بنمود نوون showed, *from*: the

ب prefixed seems to be redundant.

بودن to be.

بودن بودن they were, *from*

پودہ a little branch.

پوزش an excuse.

بوس a kiss.

بوستان a garden.

بوسیدن بوسید he kissed, *from*

پوشیدن to hide, cover, conceal.

بوم an owl. بوم to the owl

بوی fragrance, smell.

بوی گل rose-scented. Scent of the rose.

به good: in, into. To.

بهار the spring.

بهارستان the mansion of the spring.

بهجهت cheerfulness.

بهر because, for, on account of: all, every one: fortune; pre-excellence.

بهرام Bahārām (the planet Mars) proper name.

پهلوی the breast, side: near: the ancient Persian language.

بهم together, one with another.

بی without.

آمدن بیا come thou, *from*

بیابان a desart: uncultivated.

بیابم I shall find.

آوردن بیار bring thou, *from*

بیاض A. white; brightness.

بیالہ	a cup.	پیش	before; the front.
بیباک	fearless.	بیشمار	innumerable.
بیامان	faithless, merciless.	بیقرار	inconstant; afflicted.
بیاموری	thou shalt learn, <i>from</i>	بیگانہ	new. بیگانگی novelty.
آموختن		پیکر	the face, form.
بیت a.	a house; a distich.	پیل	an elephant.
بیتامل	inconsiderate.	بیم	fear, danger.
بیترتیب	irregular.	بیمثال	unequalled.
بیحوالہ	without assistance.	پیمودن	to measure.
بیخ	a root, origin.	بین	seeing.
بیخار	without a thorn.	بینم	I may see, <i>both from</i>
بیخبر	ignorant.	دیدن	
بیختن	to sift.	بی انتہا	or بیستہا endless.
بیختن	to take captive.	بینوا	helpless, unfortunate.
بیحقیقت	false, faithless.	بیوستن	to join, touch.
بیدا	openly: a discovery.	بیوند	touching, joining, reaching.
بیدل	heartless, disconsolate.		
پیر	old; an old man.		
پیرا	adorning, collecting.	ات	
پیراستن	to deck.	ت	
پیرون	without, out of doors.	ات or ت	(annexed to words)
پیز	shedding, sifting, <i>from</i>	thy.	
بیختن		تا	until, that, in order to.
بیست	twenty.	تاب	heat, flame; splendour;
			strength; desire; a fever; con-
			tortion.

تابانیدن	to cause to shine.
تام	I may turn, &c. <i>from</i>
تابیدن	to turn, twist ; to shine, make warm ; to be able.
تابنگ	bright, shining.
تاختن	to twist ; hasten ; wager.
تار	obscurity ; a hair ; a wire ; a thread ; the summit.
تاراج	spoil, prey, ruin.
تاري	obscurity, darkness.
تاريخ	A. a history, chronicle.
تاريک	darker.
تارة	fresh, new, young.
تازهتر	more fresh, &c.
تافتن	to inflame, burn.
تأمل	A. consideration, specu- lation.
تبأ	let alone, leave, relinquish.
تحفه	A. a present ; rare, ele- gant.
تدبيز	A. prudence, advice ; government ; regulation.
تذكرة	A. a record, obligation.
تر	moist, fresh,

ترا	thee ; to thee.
ترانه	harmony, modulation.
تریت	A. a tomb.
ترتیب	A. order, regularity.
ترسی	thou fearest, <i>from</i> .
ترسیدن	to fear.
ترسیدی	thou mayst fear.
تشویر	A. pointing ; shame, anguish.
ترك	A. a beautiful man <i>or</i> woman ; a Turk ; leaving, relin- quishing.
تصحیح	correcting ; arranging.
تصنیف	A. composition, in- vention.
الله تعالیٰ	A. or <i>omnipotent God.</i>
تعجیل	A. haste.
تعليق	A. hanging, dependent ; the most elegant kind of Persian hand-writing.
تغافل	A. negligence : contempt.
تفرّج	A. relaxation, walking ; contemplation.

- تلخن bitter ; severely.
- تلخکام bitter in the mouth.
- تماشا diversion ; a spectacle, seeing.
- تمام A. full, perfect ; completion, end : completely.
- تمنا A. a wish ; supplication.
- تن the body, person.
- تنها alone, only ; solitary.
- تو thou : thy. تو خود thyself.
- تواریخ A. (تاریخ) histories.
- توانستن it is possible, from
- تونان it is possible, from
- توبه A. repentance ; conversion.
- توختن to collect ; to pay debts.
- تهنیت A. congratulation.
- تهی wretched, empty, naked, poor.
- تیر an arrow : the river Tigris.
- تیز sharp; violent, passionate.
- تیغ a sword.

ثري A. moisture.

ثريا A. the constellation Pleides.

تمین A. precious : the eighth.

- جا a place.
- جادو an inchanter ; enchanting.
- چاره a remedy.
- چاک a fissure, a breach.
- چاک زدن to tear.
- جام a cup, glass ; mirror.
- جامه a mantle, robe ; bed.
- جامی a collection.
- جان the soul ; a beautiful woman.
- جانان souls, friends ; lovers.
- جان فرزاي delighting the soul.
- جانور having life, an animal.
- جیین A. the forehead.
- جد A. study, endeavour.
- چرا wherefore, why ?
- جراحت (جراحات) pl. a wound.
- چرخ fortune ; the world, globe.
- چرکس Circassia.
- جريمه A. a crime.
- جز or جزا except, unless.

جستن **جستن** to leap; to seek, examine.

چشم **چشم** an eye.

چشمه **چشمه** a fountain.

چشیدن **چشیدن** to taste, try.

چشیدہ ام **چشیدہ ام** I have tasted.

حد **حد** A. a curling lock.

چعانہ **چعانہ** a kind of musical instrument, a lyre, a lute.

جگر **جکر دوز** the liver. **جکر دوز** liver-piercing.

چکنی **چکنی** what dost thou do?
comp. of **چ** (for **چہ**) what, and the second person pres. of

کردن **چکونہ** how? what?

جلال الدین **جلال الدین** Jalāluddīn (the glory of religion) *proper name*.

جلد **جلد** A. a volume: a skin.

جمال **جمال** A. beauty, elegance.

جمشید **جمشید** Jamshēd, *proper name*.

جمع **جمع** A. collection, assembly, troops.

چمن **چمن** a garden, meadow.

چمنزار **چمنزار** a verdant plain, meadow.

چنان **چنان** in like manner.

چنانچہ **چنانچہ** in the same way.

چنانکہ **چنانکہ** in this manner, thus.

جنت **جنت** A. or **جنة** paradise.

چند **چند** how many?

چد بار **چد بار** how often?

جنستان **جنستان** fairy land.

چنگ **چنگ** a harp, lute.

جو **چو** when (*or* **چین**) like, as.

جستن **جو** seek thou, *from*

جواب **جواب** an answer.

جوان **جوان** young; a young man.

جوانی **جوانی** youth.

جواهر **(جوهر)** (pl of *jewels*.)

چون **چون** how? when.

چونکہ **چونکہ** when that.

جوینی **جوینی** Jawīnī, *name of an author*.

جویی **جویی** thou mayst seek, *from*

جستن **جستن**

چہ **چہ** what, which.

حہ **حہ** leaping, *from*

چھر **چھر** four.

چھارہ **چھارہ** fourteen.

چهارصد four hundred.
 چهارم the fourth.
 چهان the world.
 چانکشا conqueror of the world.
 چاندار possessing the world,
 A. diligence, solicitude.
 چهل forty.
 چیست what? what is it?
 چیدن he gathered, *from*
 چه میگویی what dost thou
 seek?
 چه میگویی what dost thou say?
 چین China: a ringlet.
 چیدن I may gather, *from*

حـ

حاجت A. necessity: poverty.
 حاصل A. arriving; completion;
 harvest, produce: profit.
 حافظ A. Hâfiż (a man of great
 memory) *name of a poet.*

حال A. a condition, state: a
 thing: time present.
 حـ A. motion, action; state.

حبـ A. imprisonment.
 حدائق A. (pl. of) gar-
 dens.
 حدیث A. news; an accident.
 حذر A. caution.
 حرکت A. motion: a vowel.
 حسد A. envy, malevolence.
 حسن A. beauty, elegance.
 حشمت A. followers, troops.
 حق A. true: truth, reason.
 حقیقت A. sincerity: truly.
 حکم A. a decree; wisdom.
 حکمت A. science; a miracle.
 حکیم A. wise: a doctor, learned
 man, philosopher, physician.
 حلال A. lawful.
 حمام A. a bath.
 حمد A. praise.
 حـ A. (pl. of) acci-
 dents, news.
 حـ A. assistance, support: a
 fortress; eminence, mountain.
 حاجـ A. (pl. of) neces-
 saries, necessities: things.

حيات A. life; a portico, vesti-
bule.

حيل A. (pl. of حيلة) frauds.

حيوان A. living, life; an animal.

خ

خار a thorn.

خارخار anguish, resentment.

خاستن to rise.

خاصّ A. pure, excellent; noble.

خاطر A. mind, heart, disposition.

خاقاني Khākānī, *name of a poet.*

خاک earth, dust.

حال A. a mole *on the face.*

خالق A. the Creator.

خان a lord, grandee; an inn.

خانه (pl. of خانه) houses.

خبر A. history; news; fame.

خبرده relate thou, *from*

خبردادن to inform, relate.

ختن Khotān, *Tartary.*

خجل A. ashamed, blushing;
envy.

خجلت A. a blush, shame.

خدا God.

خداوند a prince, lord, patron.

خداوندا O God! O heaven!

خداوند یکانه the only Lord
God.

خدایار friend of God, *proper
name.*

خرامان stately, pompous.

خرت A. murmured: fell, *from*

خر

خرد intellect: small.

خرده minute, subtile; minutiae.

خرسندم contented. **خرسندی** I
am contented. **خرسندی** content.

خرم charming, pleasant.

خروس a cock or hen.

خروس rage, emotion: an at-
tack.

خرید buying; he bought.

خزان the autumn.

خسرو Khosrū, Cyrus.

حضر A. Khiżar, *proper name.*

خطا A. a mustacho; a line, rule.

خطا A. a crime, error.

خفقان palpitation of the heart.

خلاصت A. the best part of any thing, the substance, cream.

خلوص A. sincerity, purity.

خندان smiling, pleasant.

خواب sleep; a dream.

خواب الود drowned in sleep.

خواب جا the place of rest; a bed.

خوار eating, devouring.

خواستن to be willing; to want.

خوان a reader, singer, singing: viands, victuals; a table.

خواندن to read, sing.

خواهد ask, call, wish for.

خواستن you will, *from* خواهی

خوب pleasant, fair, gentle, good.

خوبتر more beautiful, &c.

خوبترین most beautiful.

خوب روی fair-faced.

خودش or خود one's self; his.

خوردن to eat, devour.

خورشید the sun.

خوش sweet; happy.

خوشما joy be to—.

خوشبوی sweet-scented.

خوشخوی sweet-tempered.

خون خونريز blood. blood-dropping.

خوي disposition, temper.

خويدين to chew the cud.

خيال imagination, phantasy; a spectre: vain, fruitless.

خاستن rising, *from* خير خيز

خيزيدن to rise, spring up.

خيزيدني thou hast risen.

د

داج darkness, night.

داد equity; a gift; lamentation.

دادن to give.

داشتن having, *from* دار

دار a family; house; town.

دارا Dārā, *Darius*.

دارم I have, enjoy, possess.

داريد they have or hold.

داشت	he had.	دراوردن	to carry in.
داشتن	to have, hold.	دراویختن	to suspend; contend; provoke.
داغ	a wound, scar, mark.		
دام	a net, snare, trap.	درخت	a tree, a plant.
دامن	a fold, lappet, or hem, skirt, border of a garment.	درخواستن	to require, demand.
دان	knowing: a vessel ; sheath.	درد	a wound, pain, torment: dregs.
دانان	a wise or learned man.	درست	right, complete.
دانایانه	prudently, wisely.	درشت	harsh, hard.
دانستم	I knew.	درگرو بود	was betrothed.
دانستن	to know.	درنگ	delay.
دانش	learning.	درنگرد	lie beholds, <i>from</i>
دانشمند	learned; a doctor.	درنگرستن	to view, behold.
دانشمندي	learning, literature.	درون	within: the heart; in-trails.
دانستن	they know, <i>from</i>	دري	the Persian language.
دانه	snare, allurement ; a grain : cannon ball.	دريا	the sea.
دانی	thou knowest, dost thou know?	دريافتن	to understand.
داوري	A. dominion, administration of justice.	دريغا	<i>or</i> دريغ alas !
در	in, above; around: a gate.	دست	the hand.
(درّة) (pl. of درّ)	A. pearls.	دشمن	an enemy.
درامدن	to enter.	دفتر	a register, journal ; index.
		دقیقت	A. minute ; subtile, small ; a subtlety ; a minute.

درگذر depart from, leave.

درگذشت it passes away.

دکر again: another.

دل the heart.

دلاویز ravishing, delightful,
comp. of دل and اویز participle of
اویختن to exalt, suspend.

دلجو agreeable, salutary, comp.
of دل and جو (for دل) part. of
جستن to desire, ask, seek.

دلدار as mistress; heart-ravishing,
comp. of دل and دار participle
of داشتن to have, hold.

دلسوز heart-wounding, comp.
of دل and سوز part. of سوختن to
burn.

دلفریب heart-deceiving, comp. of
دل and فریبت part of فریب to
deceive.

دلکشی heart-conquering, comp.
of کشیدن and کشی from دل to
open, conquer, &c.

دم time: breath: pleasure.

دماغ the brain, the palate.

دمساز a friend; harmony, comp.
of ساختن breath, and from دم to do, make.

دو two.

دوحت A. a species of large
trees; an orchard: rattles for
children.

دور A. a circle, orbit, revolution:
rolling. دور P. far off,
distant.

دوری distance, absence.

دوز sewing, piercing.

دوازده for دوازده twelve.

دوست a friend, mistress.

دوستتر dearer, more friendly.

دوسه two hundred.

دولت or دوله A. felicity; riches;
a kingdom, state.

دوم the second.

دد a village; a giver: ten.

دھر fortune, fate, time, world.

دھش a gift, liberality.

دھشت fear, astonishment.

دھقان a villager.

دھزار ده ten thousand.

دی winter, first winter month,
December; yesterday.

دیار (دار pl. of) friends, families,
habitations: a country.

دید he saw, from

دیدن to see.

دیدار sight.

دیروز yesterday.

دیگر بار again.

دیوان a collection of an author's
works, chiefly poetical: a royal
court, tribunal of justice. A great
officer of government so called.

ذ

ذو A. possessed of, endowed
with.

ذو جلال A. majestic.

ذهب gold.

راحت A. tranquillity.

راز a secret, mystery.

راغ a declivity, foot of a hill.

رفت A. compassion, favour.

راندن to drive, banish.

راه a way, path.

راہ زدن to rob, steal, infest the
highway.

رایحہ A. fragrant; fragrance.

رباعی A. a verse of four lines, a
word of four letters.

رجوع A. returning.

رخ a cheek, face; a groan; the
sound of a musical instrument.

رخسار a cheek.

رسالہ A. an embassy; a man-
date.

رسانیدن to cause to arrive.

رستن to grow; to be delivered.

رسم A. manner, law, regulation.

رسید arrives, from

رسیدن to arrive.

رشته a line, thread.

رشید A. Rashid (a conductor)
proper name.

رعنا A. tender, delicate, lovely.

رفتار motion.

رفتم	I went, <i>from</i>
رفتن	to go: departure.
رقصیدن	to dance: motion.
رقم	a. colouring, painting, embroidery: writing; a letter, character; arithmetic.
ركناباد	Roknābād, <i>name of a place.</i>
رموز	a. (<i>pl. of</i> رموز) enigmas.
رمي	a. he threw; throwing.
رنج	sorrow, pain.
رند	a wanton, dissolute, drunken person.
رنگ	colour paint.
رنگارنگ	many-coloured, various.
رنگين	coloured.
روا	a. right, competent, worthy.
روح	a. the soul, life, spirit.
روح افزا	spirit-raising, <i>from</i>
افزودن	
رودکي	Rūdakī, <i>proper name.</i>
روز	day.
روزافزون	increasing daily.

روزگار	fortune, world, time, an age; wind, air, vanity.
روزگارنامه	a journal.
روزي	one day: fortune.
روشن	splendid, evident.
روشنتر	more splendid.
روشنی	light, splendour.
روضت	a garden.
رونق	a. beauty, elegance.
روي	<i>or</i> face, top, surface.
رفتن	thou dost go, <i>from</i>
رسان	thou dost grow, <i>from</i>
رها	a road, way.
ريحان	a. herbs (<i>in general</i>) properly sweet basil.
ريختن	to pour.
ريز	pouring, dropping.
ريستن	to buzz.
ز	
از	(<i>for</i>) from: if.
زادن	to be born; to bring forth.
زار	a complaint: a bed, a place.
زاريدن	to complain.

زَلَّه dew; frost, hoar frost, hail.

زَبَان the tongue; language.

زَبِدَة a. the most excellent of any thing, the flour, cream.

زَبَر above, high, superiour.

زَخْم a wound, blow, stroke.

زَدَا dispelling.

زَدَن to strike, hurt, impel.

زَدُودَن to polish.

زَر gold.

زَرَد pale, yellow.

زَرْكَر a goldsmith.

زَرْنَكَار ornamented with gold.

زَرِين golden.

زَسْتَن to live.

زَكَه from whom?

زَلْف a lock of hair.

زَلِيَخَا Zulaykhā, *Poliphar's wife.*

زَمَان a. the world; fortune; time, season.

زَمَرْدَفَام emerald-coloured.

زَمَرْدِين made of emeralds.

زَمَيْن ground, earth.

زَن striking, disturbing, *from* to strike. A woman.

زَنْدَان a prison.

زَنْدَگَانِي life.

زَوَال a. decay, misery.

زَهَر poison, venom.

زَهْرَنَگ poisonous.

زَهْرَه Venus; courage; gall.

زَيَان loss, damage.

زَيْب an ornament; beauty.

زَيْبَا beautiful.

زَيْبَاتِر more beautiful.

زَيْبَد agrees, *from*

زَيْبِيدَن to quadrate, agree with.

زَيْر under, below.

زَيْرَا because, for.

س

سَا like, resembling.

سَاحِل a. a shore, coast, bank.

سَاخْتَن to prepare, make..

سَار full of.

سَاز preparing.

سَازْتَن he makes, *both from*

سازنده	a composer, performer.	ستم injury, oppression, tyranny,
ساغر	a cup.	threatening.
ساق	a. the leg.	ستهديدگان the injured, af-
ساقي	a. a cup-bearer, water- carrier.	flicted.
سالك	a. a traveller; going.	ستمگار a tyrant.
ساله	a year, age.	ستمگر the wicked.
سايه	a shade.	ستمکيش a tyrant.
سبب	a cause, motive.	ستودن to praise.
سپردن	to resign, commit, give in charge; recommend, charge, enjoin.	سجاده a kind of carpet.
سبک	light of weight.	سعج a. rhyme, melody; the cooing of doves:
سبکباران	bearers of light burdens.	سجدہ a. adoration.
سپوختن	to prick.	سجیت a. disposition, temper.
سپه	a soldier, soldiery, army.	سحر a. the morning, crepuscule; enchantment.
سپیده	white.	سحرگاه or سحرگاہ the morning.
سپیده دام	the morning, aurora.	سحري a. belonging to the morning.
ستاشتن	to take, ravish.	سختي adversity, danger, poverty.
ستان	taking; a country.	سخن speech; a word.
ستايش	praise, <i>from</i>	سر head, end, extremity; love, desire: principal, supreme.
ستودن	praise, <i>from</i>	
ستدن	to take.	
ستزدن	to shave, erase, efface.	

سراج A. a lamp, lantern; the sun.

سراسر from beginning to end.

سرافراز lofty, tall; glorious.

سردادن to banish to a place, to confine.

سرشتن to mix, compose.

سرگذشت an occurrence, accident: a tale, song, warbling.

سردشته wanton; astonished, confused; a vagabond.

سرو a cypress-tree; a horn.

سرور A. joy: a prince, chief.

سرشتن mixing, *from سریش*

سرزا convenient, proper.

سرزای it is proper.

سعادتمند of a good disposition: happy, august.

سعدي Sa'edī, *name of a poet.*

سعی A. an endeavour, diligence

سفتی thou piercest, *from*

سفتن to pierce, bore.

سكندر Sakandar, *Alexander.*

سکون A. quiet, resignation.

سلسال A. pure water: a chain.

سلسلہ A. a chain, series, lineage.

سلمان A. Salmān, *proper name.*

سلیم A. Salīm (perfect, unblemished) *proper name.*

سمرقندی a native of Samarkand.

سمن jessamine.

سمبیر jessamine-bosomed.

سنبل a hyacinth.

سنبلستان a garden of hyacinths

سنگ a stone.

سنگین stony.

سوداد A. blackness; melancholy.

سوختن to burn, inflame.

سودھی I would touch, rub,

from

سودن to stroke, rub, touch.

سوری a beautiful kind of red rose.

سوختن inflaming, *from سوز*

سوگند an oath.

سوی towards; a place, part, side.

سہ سه three.	شان (for ایشان) they; their.
سہا Sohā, name of a star.	شاندن to comb.
سہی tall, erect.	شانزدہ sixteen.
سهیل the star Canopus; name of a Persian author.	شاہ a king, emperor.
سی thirty.	شاہوں royal, princely.
سیاہ or سیہ black.	شب night.
سیاہی blackness.	شباب A. youth.
سیراب bathed, full of water.	شبی one night.
سیزدہ thirteen.	شتاپ haste.
سیصد three hundred.	شتاپ کن or شتابی make haste.
سیم silver.	شتافتن to make haste.
سیما the face, colour.	شتر (pl. شترہا or شتران) a camel.
سیمین silvered.	شجر A. a tree.
سینہ the bosom, breast.	شجع A. strength, force, agility.
سیوم the third.	شد he was: going, from
ش	
اش or ش (annexed to words)	شدن to be, &c.
his, her: to him, to her.	شراب wine.
شاخ a branch, twig, horn.	شرمسار bashful.
شادمانی mirth.	شرمساری bashfulness.
شام the evening.	شست to wash.
شامگاہ in the evening.	شش six.
	شعراء (pl. of شاعر) poets, learned men, doctors.
	شعله A. light, flame, splendour.

شکار	a hunter.	شمردن	to number, enumerate.
شکاف	breaking, <i>from</i>	شمس	A. the sun ; . gold.
شکافت	to cleave, tear, break.	شمشیر	a scymitar.
شکایت	A. a complaint.	شمع	A. a candle, wax taper.
شکر	sugar.	شمه	A. odour : nature, custom ; an atom.
شکرخوارا	eating sugar.	شناختن	to understand.
شکردن	to hunt, take, seize.	شناس	knowing, <i>from the above</i> .
شکردان	} a chest of sugar.	شنودن	<i>or</i> شفتن to hear.
شکرستان		شنوده ام	I have heard.
شکرلیب	sugar-lipped.	شنیدند	they heard, <i>from</i>
شکستن	to break, defeat.	شنیدن	
شکسته	Shakastah (broken) <i>the current Persian hand-writing!</i>	شوخ	jovial, gay, wanton, bold, insolent.
شگفت	to blossom ; to admire.	شهد	A. honey, honey-comb.
شگند	they blossom, <i>from the above.</i>	شهر	A. a city ; the moon ; a knave.
شگوفه	a flower.	شیدا	insane; enamoured.
شکیبا	patient.	شیر	a lion ; also a tiger.
شکیبایی	patience, toleration.	شیرازة	the top band of a book.
شما	you, your.	شیرازی	Shīrāz, <i>name of a place</i> .
شما خود	yourselfs.	شیرستان	the habitation of lions.
شمار	number; numerous.	شیرماده	a lioness.
شمارا	ye, you; to you.	شیرنر	a lion.
شمامه	A. odour, fragrance.		

شیرین Shireen (sweet, gentle)
proper name.

شیرینگار of gentle manners.

ص

صاحب A. a lord, master, possessor, friend: endowed with.

صاحب جمال beautiful.

صاحب دل honest-hearted.

صبا A. the zephyr; youth.

صبح or صباح A. morning, aurora.

صبح دم in the morning.

صبحه‌ی one morning.

صبر A. patience.

صبي A. a boy.

صحت company, society.

صحيفه A. a leaf, book, page.

صد a hundred.

صددر Sad-dar (a hundred gates)
name of a Persian book.

صد هزار a hundred thousand.

صرف کردن to expend, employ.

صعب A. difficult, severe.

صف a rank, file; order.

صفا A. purity, pleasure.

صما A. a calamity.

صوت A. voice, sound, noise.

صورت A. fancy, image, form; a spectre.

صورت کردن to feign.

صوم A. fasting; the season of fasting among the Mahomedans; metaphorically the spring.

صيد A. hunting; prey.

صيد کردن to take prisoner.

ض

ضمیر A. mind, conscience

ضیاء A. light, splendour.

ط

طرب A. joy, mirth, festivity.

طربخانه the house of mirth.

طرف A. a border, margin, part.

طرہ A. a lock of hair.

طريق A. custom, way, manner.

طلبي	thou askest, from
طلع	A. rising, <i>as the sun.</i>
طمع	A. desire, avarice.
طواب	A. a circuit, walk.
طوطي	a parrot.
طفان	the deluge. A storm.
طي	A. a fold, ply: folding.
طير	A. a bird.

ظ

ظفر	A. victory.
ظلمت	A. darkness.

ع

عادت	A. custom, usage.
عارض	A. a cheek; a tooth; an accident; a heavy cloud.
عاشق	A. a lover.
عاشقين	A. two lovers.
عاقبہ	A. the end, issue, event, success; finally.

عالیم	A. the world, time; learned.
عالیم سوزی	enlightener or inflamer of the world.

عام	A. universal: plebeian, public.
عباسی	A. عَبَّاسِي, name of a dynasty of Arabian khalifs.
عبدنگاه	a place of worship.
عربت	A. wonder, mystery, example.
عجب	A. wonder, admiration.
عدالت	A. justice.
عدو	A. an enemy.
عذار	A. a cheek, face temples.
عرب	A. a wild Arab.
عرب	A. an Arabian inhabiting a city.
عرصه	A. a field, court, area; an empty space: a dice-table.
عروض	A. poetry, prosody.
عزيز	A. magnificent, incomparable.
عشرت	A. mirth, conversation; the pleasures of the table.
عشق	A. love.
عشق بازی	fondness.

عی

حصمت A. chastity, integrity; defence, safeguard.

عطر A. perfume, ottar of roses.

عطرسا perfumed, fragrant.

عفاق الله A. God preserve.

عقد A. a string of pearls: a knot; a treaty.

عقل A. prudence, memory, art, knowledge; a narrative.

عقوبت A. punishment, torment.

علم A. knowledge, science, art.

علما A. (*pl. of علم*) learned men.

عمر A. life. **عمر** my life.

عمل A. action, operation.

عنبر A. amber, ambergris.

عندليب A. a nightingale.

عنکبوت A. a spider.

عوايـب A. (*pl. of عـيب*) vices.

عـهد A. age, time; compact, promise.

عيـار A. a touchstone, proof.

عـيب A. a vice, crime, stain.

عيد A. a festival, solemnity; joy.

عيش A. mirth, delight; life.

عين A. a fountain; an eye, look; gold; essence: paradise.

غ

غـائب A. absent, invisible, concealed.

غبار A. dust; a thick vapour.

غـريب A. a stranger, foreigner; extraordinary. A poor man.

غـزال A. a fawn.

غـزل A. an ode.

غـزليات A. (*pl. of the above*) odes.

غضـه A. vexation. Anger.

غـلام A. a boy, servant, slave.

غمـم A. care, grief, terror.

غمـگـين sorrowful.

غمـنـاـك afflicted.

غـنـجـه a rose-bud. A bud.

غـنـوـدـن to sleep, slumber.

ف

فيـض A. overflowed, from *فـاضـت*

فالـ A. an omen, presage.

فام	coloured.
فتنه	a. a tumult, faction, discord, mischief, scandal.
فخر	a. glorious; glory, ornament.
فدا	a ransom, redemption.
فارق	a. absence, separation.
فراموش	oblivion, <i>from</i>
فراموشیدن	to forget.
فرخ	a. happy.
فردا	to-morrow.
فردوسی	Fardōśī (belonging to paradise) <i>name of a poet.</i>
فرستادن	to send.
فرشتة	an angel, messenger; fairy.
فرقت	a. absence; a troop; a sect.
فرمودن	to command:
فرو	below: dejected.
فروخت	selling: he sold, <i>from</i>
فروختن	to sell:
فروند آمدن	to descend:

افروزی	(افروزی) <i>for</i> inflamed,
افروختن	<i>from</i>
فروش	he sells, <i>both from</i>
فروختن	
فروع	a. splendour.
فروماندن	to be dejected.
فربیب	<i>or</i> فربیب <i>deceit, from</i>
فربیقتن	
فريدون	Farīdūn, <i>name of a king</i>
فريغتن	to deceive.
فسردن	to freeze, congeal.
فشاندن	scattering, <i>from</i>
فسردن	to press, squeeze.
فصاحت	a. eloquence, melody.
فغان	sorrow, complaint: alas!
فكرا	a. consideration, care.
بغرما	consider; فكر بفرما <i>is</i>
فرمودن	<i>the imperative of</i> فرمودن
فگن	throwing, throw thou, <i>from</i>
فگندن	to throw, throw away, lay aside.
فلک	a. heaven; the world; fourtune.

في A. in, into.

فيض A. abundance: he diffused.

فيل an elephant.

ق

كاف Kāf, *the name of a fabulous mountain.*

قدّ A. a form, figure, shape, stature.

قدح A. a cup, goblet.

قدر A. fate, predestination; quantity; value; dignity, power.

قرار A. constancy, consistency, confirmation; quiet.

قرین A. contiguous, related to.

قصائد (pl. of قصيدة) poems, elegies.

قصر A. a palace.

قصة A. a tale; an action.

قصيدة A. an elegy, poem.

قضايا A. fate, death, judgment; jurisdiction.

قطعة A. a fragment; segment, part.

قفس a cage.

قلعة A. (pl.) a castle.

قلم A. a pen.

قلمگار a writer, an engraver.

قلوب (pl. of قلب) hearts.

قمر A. the moon.

قمروش like the moon.

قول A. a word, speech, eloquence.

قهر A. violence, force, oppression; power; chastisement; anger.

قياس A. measure; reasoning, thought, advice, argument; a syllogism.

قيام A. station, standing; resurrection; confusion, tumult.

قيصر A. Cesar, an emperor.

ك

كـ A. as, like, in the same manner.

کاتبی A. Kātibī (a writer, secretary) *proper name.*

کلحداقی A like my eyes, *comp. of* ک ک like, ا حداق eyes, and ی the inseparable pronoun my.

کادن to caress.

کار business, object; a maker.

کارخانہ a work-shop, place of business; the world.

کارزار a battle, contest.

کارگر expert: one who labours, adjusts, penetrates, brings a thing to bear. Effective. Workmen.

کارگر آمدن to penetrate, labour, &c.

کاروان a caravan.

کاستن to lessen.

کاش would!

کاشانہ a house, hall, gallery, chamber.

کافتن to dig.

کاکل a curling lock.

کالبد the body; a form, model.

کام desire, wish.

کامران desire; the obtaining one's wish.

گاہ a place. گا a straw: lessening.

کبر A. pride, magnificence.

کبوتر a dove.

کتاب A. a book, letter, writing.

کجا where? whither? how?

گداختن to melt, dispel.

گداز melting, *from the above.*

کدام who? کدامت who is there?

گذاشتن to leave, neglect.

گذرانیدن to pass through.

کذشتن to pass: to leave.

گر if: a performer, maker.

کرا whom; to whom? hire, rent.

کرازنده sporting, skipping, strutting.

گرجہ though.

کرد business, labour: he made.

گردابی a whirlpool, gulf, precipice.

کردار action, labour, profession; life.

گردش جام the circling of the glass.

کردم I made, from

کردن to do, make.

گردن the neck.

گرز a battle-axe, mace.

گرفتن to take.

گرگ a wolf.

گرم warmth.

کرمان Carmania, name of a place.

گرو marriage, nuptials, betrothing, a pledge.

گریه or گری lamentation, weeping.

گریختن to flee, escape.

گریستن to weep.

کز that, which.

گزاردن to perform.

گرشن to pass.

گزیدن to choose; to bite.

گزیدہ select, most excellent, noble, glorious: bitten.

کس a person, any one.

گستر spreading, strewing, from

گستردن to spread, strew, scatter.

گسیختن to break, tear.

گسیل breaking, from the above.

کشا conquering, opening, &c.

from

کشادن to open, discover, conquer; to rejoice.

کشاید he discovers, from the above.

کشتن to become: to kill.

گشتن to break, rend.

کشافتن to scatter, dissolve.

کشمیر Kashmīr, name of a place.

کشود he has discovered, &c.

from

کشودن to discover, open, conquer, delight.

کشور a region, climate, country.

کشیدہ ام I have suffered or drawn.

کف the hand, the palm.

گفت he said. گفتار speech.

گفتم	I said.	گلفشان	strewing flowers.
گفتن	to speak, say; speaking.	گلگشت	a rose-walk; bower, delightful place.
گفتی	thou hast said; he said.	گلگون	rose-coloured.
گل	(gul) a rose.	کلیات	A. (کلی) (pl. of) the whole; universal. The whole works.
گل	(gil) clay.	کم	little; defective; absent.
گلاب	rose-water.	گماشتن	to insert, place, commit: to loose, liberate.
کلالہ	hair, locks.	كمال	A. perfection, accomplishment, finishing.
کلام	a word, writing, oration.	كمبها	of little value.
گلاندام	Gulandām (rose-resembling, from گل a rose, and اندام form, figure, &c.) a proper name.	كمتر	less.
کلاہ	a diadem, cap.	كمعقل	with little sense.
گلبن	a rose-bush.	کردن	do thou; doing, from کن
گلبوی	rose-scented.	کنار	a boundary, margin, side, part, shore; an embrace.
کلبہ	a closet, cottage, hut.	گند	rotting, from گندیدن or گندیدن to rot.
گلزار	a bed of roses.	کنیز	a servant maid, female slave.
گلستان	Gulistān (a rose-garden, bower of roses) title of a celebrated book.	کو	where?
گلسوری	a beautiful species of red rose.		
گلشن	a rose-garden.		
گلعذار	rose-cheeked.		
گلفام	rose-coloured.		

ل

الله a tulip.

اللهزار a border or bed of tulips.

لأندن to move.

(لبن) لب a lip; margin.

لب A. the heart, pith, marrow.

لبالب up to the brim.

لشکر an army.

لشکرکش a conquering army.

لطف A. benignity, gentleness,

grace, favour, humanity, generosity.

لعل a ruby, ruby lip.

لک a lack, a hundred thousand.

للسجود A. for the worship (of God) comp. of ل for, and ل for the Arabic article لا and سجود adoration.

لولیان A. the most precious sort of pearls; beautiful women.

لیث A. a lion.

لیکن but.

لیل A. Layl or لیله night.

.y thou, *from* گفتن

گوش an ear.

گوش کن listen thou, *from*

گوش کردن to listen.

گوشہ a corner.

کوفتم I smote, *from*

کوفتن to smite.

گوناگون various, many-coloured.

کوہ a mountain.

گوهر a jewel, pearl; lustre, essence; self-existing.

کہ who, which: since.

کی who.

گیتی the universe.

گیر taking.

گیرد might take, both *from*

گرفتن

کیس کیس who is it? comp. of

کیست who, *third person present of*

بودن

کینه کین or hatred, revenge,

rancour. گین full of.

کین کین that these, comp. of and

این

لیلی Layla, a woman's name.

م

(annexed to words) my.

ماء A. water, liquor, juice.

ما A. that, which.

ما we; our. ما خود ourselves.

مادہ female: a woman.

مار a serpent.

مارا us; to us.

مالت A. bent, from میل

مالیدن to rub, grind, polish.

ماندن to remain.

مانستن to resemble.

مانند they remain, from ماندن

ماہ the moon: a month.

ماہارخ with cheeks like the

moon.

ماهروی with a face like the moon.

ماہی lunar, monthly; a fish.

ماہیل A. inclining, having a propensity.

میادا lest, by chance.

مبسوط مبسوط A. extended, dilated, spread.

پرسیدن پرسیدن do not ask, from میپرس

مثال مثال A. similitude, resemblance.

مشنوی مشنوی A. rhyme.

مجلس مجلس A. an assembly, banquet.

محجنون محجنون A. Majnūn (distracted with love) proper name.

مجمع مجمع A. a place where people assemble; a collection, junction.

محبت محبت A. love, friendship, benevolence; affection; company.

محبوب محبوب A. a friend, mistress; amiable, dear, beloved.

محبوس محبوس A. confined, imprisoned.

محرم محرم A. a friend, counsellor; spouse, husband, wife; any one who from their station in a family is admitted into the *haram* or women's apartments.

محقر محقر A. vile, contemptible, trifling.

محل A. place, time; opportunity.

محمد Muhammad (praiseworthy) proper name.

حُكْمٌ A. affliction, disgrace.

مُختَصِّرٌ A. contracted; an epitome.

مُخْتَلِفٌ A. discordant, confused.

مَخْزُنٌ a magazine, treasury.

مَدْبُرٌ A. governing; a governor, magistrate.

مَدْتَ A. a space of time.

مَدْهُوشٌ A. astonished, disturbed.

مَذَاقٌ A. to taste; the taste, palate.

مَرَا me; to me.

مَرْحَمَةٌ A. (pl. of مَرَاحِمٌ) favours, graces.

مَرَادٌ A. desire, will, affection.

مَرَاهِمٌ A. (pl. of مَرْحَمَةٌ) remedies, plasters.

مَرْدٌ or مَرْدُمٌ A. man, hero; brave.

مَرْدَانَةٌ courageously, mansfully.

مَرِدَنٌ to die; to be extinguished.

مَرْوَةٌ A. courtesy, generosity.

مَرْزَدَةٌ joyful tidings.

مَسْتَ enamoured, intoxicated.

مَسْتَغْنِيٌّ A. disdainful; rich; content.

مَشَامٌ A. perfumed; the palate.

مَشَاهِدَةٌ A. the sight.

مَشَاهِدَةٌ نَوْدَنٌ to view.

مَشَرِقٌ A. the east.

مَشْغُولٌ A. attentive; attention.

مَشْكُوْيٌّ musk. **مَشَكَّ** smelling of musk. **مَشَكِينٌ** musky.

مَصْرَاعٌ or **مَصْرَعٌ** A. an hemistich; one half of a folding door.

مَصْدَرٌ A. a source: infinitive.

مَصْلَلٌ Musalla, *name of a place*.

مَضْرَتٌ A. damage, disadvantage.

مَطْرَبٌ A. a singer, musician.

مَعْذُورٌ A. an excuse.

مَعْرَكَةٌ A. a battle, field of battle.

مَعْشُوقٌ A. a friend, beloved.

مَعْشُوقَةٌ A. a mistress.

معطر معتبر A. scented, perfumed.	مکافات مگر A. a recompense, reward perhaps, by chance ; unless.
معقول معمول A. reasonable, rational, probable, pertinent.	مل ملاح A. wine. a sailor.
معما معني A. an enigma, mystery. sense, idea, signification.	ملک ملک A. a kingdom, power, possession, inheritance ; an angel.
معهود مخ A. established, known. a priest of the Parsees,	ملمعت من خود A. rays of light. I : my. myself.
غوب مخ Guebres or worshippers of fire.	منتها مند A. finished, concluded. full of, endowed with.
معچگان مغناطیس cup-bearers.	منزل منزل A. a house of entertainment, an inn; any place where travellers rest at night; a day's journey, a stage.
مفارة مفارقة A. separation, alienation.	منصور منصور A. a conqueror, triumpher.
مقام مقام A. condition, station ; dignity ; office : residence : musical tone.	منفعت منقار A. advantages. a bird's bill.
مقدار مینیار A. quantity, space, number.	منیار آوردن منیار do not bring, <i>the imperative of</i> آوردن <i>with the negative pre-fixed.</i>
مقصود منیوش A. intention, will, desire.	منیوش سیوشیدن listen not, <i>the negative imperative of</i> سیوشیدن
مقلب منیچ A. a conductor, mover, disposer.	منیچ منیچ A. a wave.

موجب	A. a cause; an acceptor.	مسخوارہ	a wine drinker; an earthen drinking vessel.
مزون	A. melodious; adjusted, arranged, weighed.	میدانی	thou knowest.
موسم	A. time, season.	مردن	dying, from میر
موصل	A. Musul, name of a place.	میرزا	the son of a prince or great man, a knight.
مہوی	hair.	میرزا مهدی	Mirzā Mahadī, proper name.
مودید	A. firm.	میرو بی	dost thou grow? from رستن
مسجور	A. separated, repudiated. abandoned.	میرزی	thou strikest.
مهر	the sun; moon; love; a seal-ring: a gold coin about 1l. 16s.	میرزید	is it becoming?
مہوش	like the moon.	میخ	a cloud, a fog.
می	wine.	میفروش	a seller of wine, comp.
می	characteristic of the present tense.	فروختن	of wine, and part of می
میار	do not bring, the negative imperative of آوردن	میکشی	thou drawest, bearest.
آوردن		نالیدن	I complain, from مینالیم
میان	between, among: middle.	میوها	fruits.
میامیز	do not mix or sprinkle, the negative imperative of آمسختن	ن	
می بینی	thou sawest, second person present of دیدن	نامی	hopeless.
		ناب	pure, sincere; like.
		ناتمام	imperfect.
		ناچیز	worthless, despicable.
		نادرة	A. memorable events; rare.

نادر شاہ Nādir Shāh, proper name.

ناز blandishments; wantonness.

نازک gentle, tender, delicate.

نازین elegant, delicate, amiable.

ناشگفته unblown, unblemished.

ناشناس ignorant.

ناصر A. a conqueror, defender.

ناظر A. a spectator, superintendant.

نافة a bag (of musk): the navel.

ناگ full of.

ناگه suddenly.

ناگهان unexpectedly.

نالان plaintive, complaining.

نالیدن to complain.

نام thy name. نام ترا a name.

نامدار illustrious; a hero.

نامہ a book, history.

نان bréad.

نایب A. a viceroy, deputy.

نبرد a battle, war.

نبود is not. نبودمی I would not have been.

نبي A. a prophet.

نتابم I will not turn.

نترسی do you not fear.

نتوان it is impossible.

نثار A. scattering, dispersing.

نشر A. prose ; to diffuse, strew.

نجستمی I would not have sought, or leaped.

نجم A. a star, planet : fortune.

نحو A. grammar, syntax.

نخچیر hunting; the chase; prey.

نخست first.

نخشابی Nakhshabī, proper name.

نر male.

نرگس a narcissus.

نرم gentle, tame ; light : soft.

نرد near.

نزل A. descending; hospitality.

نزلول A. descent; happening.

- سحی **A.** Niskhi (a transcript) *the character in which Arabic manuscripts are generally written.*
- نسیم **A.** a gale.
- نشاستن to cause to sit down.
- نشاط **A.** alacrity, pleasure.
- نشاندن to fix.
- نشستن to sit down.
- شنوی نشنوی you do not hear.
- نشستن شین sitting, *from*
- نصیحت **A.** counsel, exhortation.
- نظمی نظامی *Nażāmī, name of a poet.*
- نظر **A.** the sight, the eye.
- نظر باز rolling the eyes, ogling.
- نظم **A.** verse; a string of pearls.
- نعره زدن to call or sing aloud.
- نعمت **A.** a benefit; victuals.
- نفر **A.** beautiful, good; swift.
- نغمت **A.** music, harmony.
- نفس **A.** soul, self; breath; desire.
- تفع **A.** gain, utility.

- بعد **A.** ready money.
- نقش **A.** painting, embroidery.
- نقل **A.** a narration, report, copy, translation.
- نگار a picture, ornament; a beautiful woman.
- نگارستان **Nagāristān** (*a gallery of pictures*) *title of a celebrated book.*
- نکته subtleties, mysteries.
- نگرستن to view.
- نکوی نکوی or good.
- نگاه نگاه or custody, care, observation.
- نگهدار **نگهدار** preserve thou, *imperat.*
- نگهداشتن **نگهداشتن** of
- نمای نمای showing.
- نمودند نمودند they show.
- نمودن to show.
- نوا نوا melody, voice: wealth.
- نواب **نواب** (*pl. of* **نایب**) viceroys, &c.
- ناختن نواختن to soothe.
- نواز نواز soothing, *from the above.*

نوازنات (نوازنات) *pl.* a favour.

نوازنده *soothing, warbling,*

from نواختن

نواهی *a benefit.*

نوبت *A. a turn, change, watch,*

centinel. نوبت زدن *to relieve*

guard.

بُوهار the spring, the early

spring; new year.

نوح *A. the prophet Noah.*

نوحت *A. a complaint.*

نود ninety.

نور *A. light, brightness.*

نوروز the first day of spring.

نوزده nineteen.

نوش drinking, a drinker; any

thing drinkable, *from* نوشیدن

نوشت or نوشتن *to write.*

نویس *write thou, from the*

above.

نه nine.

نه placing, *from*

نهادن *to place.*

نهاده ایم *we have placed.*

نهال a tree, shrub.

نهفتن hidden, *from* نهان

نهر A. a river; flowing.

نهفتن to hide, lie hid.

نی a pipe, flute.

نیز even, also: again.

نیست there is not.

نیشتن to write.

نیک good, excellent.

نیکو bright, beautiful, elegant.

نیکویی reputation, goodness.

نیل the river Nile.

و

and; he, she, it.

وابس after, behind, again.

وابس داشتن to detain.

واضح *A. evident.*

واقعات *A. actions, occurrences,*

events: battles: misfortunes.

وان Vān, or Wān, *name of a town.*

وجود *A. essence, substance, existence, nature, body, person.*

وجودگرفتن to commit, perform,
give a being to.

وار or **ور** like, possessing.

ورق a leaf of a tree or paper.

وز and from.

وزیدن it blows, *from* و زید

وست he, she, it is.

وش like, resembling.

وصل a. enjoyment; arrival;
meeting; conjunction.

وضع a. situation: action;
gesture.

وفا a. good faith; a promise.

ولي a. but: a prince: a slave.

وي he, she, it; his, her, its.

ويرانه a desert; depopulated.

۸

هایل a. dreadful, terrible.

هجران or **هجر** a. separation, absence.

هجوم a. an assault; impetuosity.

هران or **هر** every: soever.

هرات *Harāt, name of a city.*

هرجاکہ whenever.

هرانچہ or **هرانچہ** whatsoever.

هرچندکہ or **هرچندکہ** although.

هرکجا wherever.

هرکجاکہ wheresoever.

هرگز ever.

هرگزنه never.

هرانکہ or **هرانکہ** whosoever.

هزار a thousand; a nightingale.

هستن to be, exist.

هشت eight. **هشتاد** eighty.

هشده eighteen.

هفت seven. **هفتاد** seventy.

هفده seventeen.

هل a. whether, but.

هم and, also; together: both.

هم a. (*annexed to words*)

their.

هماشیان of the same nest.

همان only.

هماندم directly.

هماهنگ of the same inclination.

همبزم of the same banquet.

ہمپسٹر lying on the same pillow.

همچین in the same way.

همچو or **همچون** like, as.

همخوابہ sleeping together.

همدم breathing together.

همراز an intimate friend.

همنشین sitting together; a companion.

همہ all, universal.

ہمیرسید it arrives, comes.

رفتن I went, *from*

ہمیشہ always.

ہندو black; an Indian.

ہنگام time, season.

ہنوز yet.

ہوا a. air: wind: sound.

ہیج no, never.

ہیج میدانی dost thou not know?
from **دانستن**

ہیشتن to lay down.

یاب finding.

یابم I may find, *both from* **یافتن**

یاد remember; memory, record.

یار a friend, mistress; defender; power, advantage.

یارب O heaven! O Lord!
comp. of **یا** O! and **رب** a lord, master.

یازده eleven.

یاسمین jessamine.

یافت he found, *from* to find.

یاقوت a ruby.

یت (*annexed to words*) thy.

ید a. the hand; aid, power, strength.

یش (*annexed to words*) their.

یعنی that is to say, viz.

یغما prey, spoil, booty.

یک one.

یکانہ a hero, conqueror; incomparable; unequalled.

یکتایی	precious, valuable, rare.
یکدانه	inestimable, rare.
یکدم	one moment.
یکدو	one or two, a few.
یکدیگر	one another.

پکروز	one day.
یم	(annexed to words) my.
یمن	Yemen, Arabia the happy.
یوسف	Joseph.

THE END.



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E R R A T A.

The following errors, which, (perhaps with a few others), have chiefly arisen from the breaking of the dots in the press, are pointed out for correction.

Page	2	line 12,	<i>for</i>	ح	<i>read</i>	خ
6	—	6,	—	د	—	ذ
8	—	17,	—	ع	—	غ
<i>ib.</i>	—	19,	—	ف	—	ف
14	—	1,	—	نحواهي	—	نحواهي
15	—	4,	—	دانارا	—	دانارا
26	—	3,	—	عawayb	—	عawayb
27	—	18,	—	hakimān	—	hakimān
33	—	last,	—	ايها	—	اينها
34	—	21,	—	كتعان	—	كتعان
51	—	19,	—	ه	—	ك
63	—	19,	—	پتودن	—	پيمودن
71	—	18,	—	انگیixin	—	انگیختن
81	—	1,	—	gunchah	—	ghunchah
86	—	22 note,	—	چہنزار	—	چمنزار
90	—	10,	—	بجا	—	كجا
95	—	1,	—	ع	—	غ
99	—	7,	—	زير	—	زير
<i>ib.</i>	—	15,	—	دفتر	—	دفتر
121	—	19,	—	شيزاز	—	شيراز
123	—	14,	—	بجا	—	كجا
125	—	9,	—	عييري	—	عنبرى
127	—	14,	—	حديت	—	حدث
157	—	14,	—	ادندن	—	أكندن
164	—	13,	—	بيستهبا	—	بينتهبا
165	—	21,	—	تدبيز	—	تدبير
166	—	1,	—	تمين	—	ثمين
167	—	7,	—	حعد	—	جدد
<i>ib.</i>	—	8,	—	چعane	—	چغانه
181	—	5,	—	عبد لگاه	—	عبد تگاه

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